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DESCRIBES EVILS IN STUDY LIFE ABROAD

Arthur Philips Tells of Fate of
Four American Girls Who
Went to Paris

Arthur Philips, the well-known baritone and vocal teacher, who sang with success during Oscar Hammerstein's opera season in London, gave the following interview to a representative of MUSICAL AMERICA. He said:

"I have read with keen interest both Mr. Freund's and Mr. Walter Damrosch's articles in MUSICAL AMERICA on the conditions in the opera houses in Europe. I think I am qualified to express my opinion freely, because I have taught in Paris, London and New York, and have sung in opera in all three countries.

"You ask me as to whether it is safe or advisable for a young girl to study in Europe.

"One American in Berlin states that conditions in Berlin are no worse than in New York. I would like to state that the whole trouble lies in the fact that there is a grave difference between moral right and wrong in America and moral right and wrong in Europe. No teacher in Europe, if his thought and mind could be x-rayed, could honestly say that the average girl is safe in Europe. Why? Because, as many have said before in your paper, everything is painted a different color. For instance, a girl of my acquaintance from the West was told that it was essential to health to drink red wine in France. After a great deal of coaxing by her friends in Paris she drank red wine in moderation. Before long she drank it in tankards, because in France 'one must do this.' Now you may say that she would have done the same thing at home. I say 'no.' Because it is not essential to health here.

"Another says a person will go wrong if they are of that caliber, just the same, no matter in what country they may be. I again say 'no.' For every scientific person knows that if one can pass the moral critical period he will come out all right. And that is the time they ought to be at home and not in a country where vice has such a glorious hue.

"If a girl studies here several years before going abroad, that period is passed and she has matured to the point of a definite decision. Mr. Freund is not trying necessarily to boom American art (but if he should do so, has he not the right?). Europeans say we have no art nor artistic atmosphere. That is ridiculous if atmosphere and instruction bring and create this art. Why go to Europe? It is right here bountifully.

"Some one in your columns has said 'artistic atmosphere is within.' No truer statement was ever made, and the sooner we find it out the quicker we will arrive.

"I have been asked for concrete examples.

"I know four girls from one city who went abroad to study singing. After two years, they all came to me in Paris, and asked my advice. One had gone to a young Spanish singing teacher, who greeted her for the first time by putting his arm about her and winning her by his personality, until finally he coaxed her to 'fall,' and she became his mistress. Under his guidance she had completely lost her voice through riotous living and bad teaching.

"The second had become the victim of a vile pension, where, through lack of funds, she was forced to associate with people of the lowest moral type. Here a young Italian forced his attentions on her. Although at first she was able to repulse his advances, he finally overcame her scruples and wrecked her life. I might say right here that American girls are considered the legitimate prey of every fiend in human form abroad. Our girls are, as a class, more beautiful and

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ARTHUR SHATTUCK

Young American Pianist Who Has Lately Achieved a Series of Artistic Triumphs
in European Musical Strongholds. (See Page 44)

NEW OPERA CONSERVATORY

Probability That the Century Opera Company May Found and Direct
Conservatory for the Training of Talented Young Americans for
Opera

MUSICAL AMERICA is informed that negotiations are now under way between some of those interested in the Century Opera Company and other public-spirited citizens looking to the foundation of a conservatory in connection with the Century Opera Company.

While the matter is still in embryo it would be premature to go into detail. However, it may be stated that the general purpose of the conservatory would be the training, under favorable conditions, of such young American singers, of both sexes, as show talent, particularly with a view of using them in con-

nection with the enterprises of the Century Opera Company and in the giving of opera in English.

Such a school would be of the highest usefulness, and, properly directed, would inspire confidence and give this country what it has long needed. The fact that talented pupils could have opportunity for a career in connection with the school would naturally bring to it the best talent that we have.

A number of prominent teachers who have been particularly associated with opera in their work have been mentioned as being likely to be connected with the

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SYMPHONY CONCERTS FOR BIG EXPOSITION

Ambitious Musical Plans But No
Opera Contest to Mark Opening
of Panama Canal

By WALTER ANTHONY

Several series of symphony concerts to be directed by distinguished conductors, are planned for the Panama-Pacific International Exposition which opens in San Francisco February 20, 1915. A regiment could be composed of the concert and military bands that will be assembled from Europe and America. A continuous season of organ recitals to be participated in by the finest artists that can be detained at home and abroad; a choral congress in which several great oratorio organizations will participate, and the assembling in San Francisco in annual convention of the National Music Teachers' Association, are some of the aims achieved, and attractions pending for the celebration in which the world will join to commemorate the completion of the Panama Canal.

But there isn't going to be any contest over a prize opera. This idea, somewhat boldly imposed on the exposition directorate, has been abandoned with wisdom, and there will not be any effort to present for a rival Panama Canal, a Central American "Aida" to match the Verdi masterpiece which tradition's loquacious but not always infallible voice insists was written to celebrate the opening of the Suez Canal instead of for the opening of a new grand opera house.

In coming to their sane decision on the subject of grand opera for the exposition, the committee was guided by high musical considerations. It realized that a prize would not be likely to provide composers with the esthetic inspirations which till now the American composer has seemed to want—if the lack of a great grand opera of American make is significant. It was deemed likely that a composer, with the spirit of creativeness upon him, would write whether prizes were offered or not. His creative industry would not be stimulated by a bribe. Besides, if a composer is susceptible to inspiration he will find ample material in the west, and in 1915 will have for an audience the greatest assemblage of the culture of the world that has been gathered, probably, in the history of civilization. To such an audience the composer of grand opera may well feel it a duty to appeal, if he has anything to say; and if he hasn't, a prize will serve merely to bring into existence more unnecessary music, of the made-to-order, manufactured, ingenious but uninspired type of which there is, Heaven knows, a great plenty. A westward winging of songbirds is to be expected in 1915 and San Francisco is not likely to be overlooked by the alert impresario, so there will be here, the audience, the company and the organization. It is clearly up to the composer to make his masterpiece—his reward waits on his merit.

George W. Stewart is chief of the music department of the Panama-Pacific International Exposition. The chairman of the committee is J. B. Levison, a well known resident of San Francisco. Both disclose in unusual degree those qualities of musicianship and business ability which popular belief usually divorces. Mr. Stewart was for many years a valued member of the Boston Symphony orchestra. His subsequent success as organizer of the Boston Festival orchestra, the Boston Festival Orchestral Club and Stewart's Boston Band has made his name familiar to lovers of music in the East, and led to his appointment as chief of the department of music at the St. Louis Exposition.

FAMOUS TRIO IN NEW YORK RECITAL

Ysaye, Gerardy and Godowsky
Unite Forces in a Bee-
thoven Program

Messrs. Ysaye, Gerardy and Godowsky united forces in a concert in Carnegie Hall, New York, on Wednesday afternoon of last week. They played chamber music and all of it Beethoven. The audience was far from being what so imposing a triad of eminent names might have led one to expect. To conjecture the causes of this might lead to disquisitions upon the overcrowded concert season, the folly of excessively raised prices and a variety of other matters not strictly germane to the one in hand. But if emptiness sat enthroned in many portions of the house the three artists had no cause to complain of the warmth of their reception.

Together they played Beethoven's B Flat Trio, op. 97. Then Messrs. Godowsky and Ysaye did the A Major Sonata for piano and 'cello, while the pianist and Mr. Ysaye closed the program with the "Kreutzer" Sonata. So that there was no reason to cavil over the offerings as such.

Musical infants in arms could tell, of course, that Carnegie Hall is no place for chamber music. Subtle details and refinements are lost in the huge spaces. Why the concert should not have been held in Aeolian Hall is a problem difficult to settle—unless, perchance, it was believed that the smaller auditorium could not accommodate the anticipated throng.

Possibly it was with the view of proportioning the tonal effect to the size of the house that Mr. Godowsky permitted the lid of his piano to be raised throughout the afternoon. The procedure was unwise, whatever calculations may have induced it. For the pianist played vigorously throughout the recital and more than once in the thrillingly beautiful Trio contrived to upset the balance of the ensemble. His tone was for the greater part cold and hard.

The three players succeeded in deliver-



—Photograph by Underwood & Underwood

Three Master Musicians at Rehearsal Photographed Last Week for "Musical America." From Left to Right, Eugen Ysaye, Jean Gerardy and Leopold Godowsky.

ing the greater part of the wonderful slow movement well, though the interpretation of the whole was only too often "classical" in the sense that it savored of the academic.

Mr. Gerardy played the glorious 'cello sonata—which is heard far too seldom—with taste, finish of style and rare beauty

of tone. Unfortunately Mr. Godowsky was again over-active—so much so, in fact, as to eclipse the 'cellist completely in a number of cases. The "Kreutzer" Sonata was played broadly and authoritatively, though Mr. Ysaye had one of his questionable days and scratched grievously in only too many instances.

It must be observed, however, that he did some markedly fine playing as such in the Trio.

On the whole the concert served to illustrate afresh the truism that distinguished soloists are not the most amenable to co-operation for properly balanced ensemble work.

H. F. P.

MUSICIANS HONOR CHAS. H. STEINWAY

His Fortieth Year in Piano Industry Celebrated at Banquet in New York

Charles H. Steinway, head of the house of Steinway & Sons, was the guest of honor at a banquet at Lüchow's, New York, on the evening of January 8. The event marked the passing of the fortieth milestone in the career of Mr. Steinway with the famous piano manufacturing concern.

Cablegrams, telegrams and messages

by letter were received from practically every part of the world from artists, musicians, business men and people in practically all walks of life. The list of prominent musicians of world-wide reputation who sent their congratulations to Mr. Steinway reads like the prospectus of an opera house or a combined announcement for the season of a dozen of the great managers of musical artists. Felicitations were received from Melba, Sembrich, Olive Fremstad, Josef and Marie Hofmann, Leopold and Olga Stokowski, Josef Lhévinne, Arthur Shattuck, Wassili Safonoff, John Powell, Leonard Borwick, Ernest Hutcheson, Carl Hein, August Fraemke, Emma Eames and Emilio de Gogorza, Victor Herbert, Harold Randolph, Alexander Lambert, Maud Powell, Adele Aus der Ohe, Ernest Schelling, Augusta Cottlow, Otto Voss, Walter

Damrosch, Henry Holden Huss, Paderewski, Josef Stransky, Bérn Boekelman, Yolanda Méro-Irion, Dr. Ernst Kunwald, Sigmund and Fannie Ziesler, Johanna Galski Tauscher, The Kneisel Quartet, Cornelius Rubner, Harriet and Fritz Kreisler, Sofie Menter, Max Pauer, Wilhelm Herrig, Carl August, Johann Andre, Juliette Wihl, Richard Singer, Willy Burmester, Marie Schlageter Hegner, C. A. Ellis, Gottfried Galston, Ammerman Hamburg, Max Fiedler, Julius Heinrich Zimmerman, Bernard Kohn, Rudolph Ganz, and Mr. and Mrs. Fredr. Prein.

Added to the decorations of the room in which the dinner was held there were eighty American Beauty roses, forty having been sent by the M. Steinert & Sons Co., Boston, and a like number by Royal W. Daynes, of Salt Lake City. Paul J. Healy, of Chicago, sent a magnificent centerpiece made up of orchids. The stockholders of Steinway & Sons, friends and relatives, sent bouquets of flowers, and all of these, together with the flowers used in the decoration of the room, were sent by Mr. Steinway to Bellevue Hospital after the dinner.

William R. Steinway was toastmaster, and the first speaker was Nahum Stetson, who paid a glowing tribute to Mr. Steinway's mother, and closed with a request that all those present join in sending a cablegram to her, congratulating her upon the achievements of her son. This motion was unanimously carried amid rounds of applause.

Henry Junge requested permission of the committee to allow three gentlemen to enter, and a committee from The Bohemians, composed of Rubin Goldmark, Franz Kneisel and Sigmund Herzog, were admitted. Mr. Goldmark, with his usual eloquence, delivered a beautiful message from The Bohemians, expressing the gratitude of the members of this organization for the many services which Mr. Steinway has rendered for the advancement of music and musicians. He closed his address with a presentation of a handsome silver loving cup, fittingly engraved. Mr. Steinway replied with an appropriate speech.

J. H. Hempsted made a most interesting speech, in which he spoke of the olden times at Steinway Hall, when he first became connected with the house, forty-nine years ago.

Frieda Langendorff has been singing with much success in concerts in Prague and Dresden.

DAMROSCH REPLIES TO BERLIN CRITICS

In Detroit Interview He Sustains Position Regarding European Study

DETROIT, Jan. 10.—Walter Damrosch answered his foreign critics in an interview here to-day, and incidentally upheld the contention of John C. Freund, editor of MUSICAL AMERICA, that the practice of American musical students of going to Europe for their tuition is a waste of money and under certain conditions of grave danger to health and morals.

Regarding the first subject, he said:

"The conditions I spoke of, the lack of morality among musical pupils abroad, and for which I have been denounced by Berlin critics, were prevalent in Milan, Italy, twenty-three years ago. I did not say anything of conditions at the present time, for I have not been in position for a good many years to know of them, but from what I have heard of them I have no reason to change my opinion.

"As for girls going to Europe to study music, it is unnecessary and actually harmful. They spend their money uselessly and come back with only the name of having studied abroad, not being as far advanced as they would have been had they studied at home. American teachers are the best. They are the most thorough, the most able and the most energetic. They care more for results in their pupils than they do for the money they get. In Europe, the teachers look for the money first and do not care much about results.

"Americans are beginning to realize this. They have long looked with awe upon a student returned from abroad, but familiarity with his or her playing or singing, in later years, has disclosed that Americans who completed their studies at home were better. The American is a discerning individual. It doesn't take many observations of this kind to see through the tinsel of foreign study and so-called finish. After a while they will cease going over there."

NEW OPERA CONSERVATORY

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new institution. Among these (though we have no authority to use his name) is Mr. Oscar Saenger, who has been, for years, known as one of the most able as well as successful operatic coaches in this country.

Should the choice of the directors of the proposed conservatory fall upon Mr. Saenger he would bring to the position not only the prestige of a great name and the experience of years, but, what would be much needed in such an undertaking—tested ability as an organizer and business man.

"During my two years' stay in Paris I met not less than twenty absolutely stranded American girls, and the terrible part of it all was that they were in a strange land with no one to help, and the consequence was that there was only one way to turn for a livelihood.

"The American church and pastor can give very good advice indeed, but that does not pay the board bill, and most American residents of means are snobs.

"I went to Europe to study when I was just twenty, and if I had not had right advice and good friends I certainly would have gone the way of many others."

W. J. Z.

Several artist pupils of Sergei Klban-sky have recently obtained engagements to sing at several New York concerts. Mrs. Jean Vincent Cooper, contralto, is to appear at one of the Tuesday Salons at Sherry's and Mr. Woolff, tenor, Miss Cameron, soprano, and Mrs. Cooper have been engaged for the Sunday concerts at Forwards Hall.

DESCRIBES EVILS IN STUDY LIFE ABROAD

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better dressed than the average foreigner, and being away from home become flattered by the attentions bestowed upon them and cannot resist their amorous advances. For men of the Latin race are adept in the art of making love, much more so than any American.

"But to continue: the third of these girls had been lured and had fallen into the café life. Wine and cigarettes had affected the membrane of her vocal organs so much that her voice had lost most of its resonance and her vitality was depleted.

"The fourth girl was discouraged and ashamed of the others and so broken hearted that her two years in Europe went for naught.

WORTHY ACHIEVEMENTS OF CENTURY OPERA COMPANY DURING THE FIRST HALF OF ITS INITIAL SEASON

Artistic "Stock Taking" by Friends of Operatic Institution Shows Tangible Assets to Be Excellent Leading Singers, Competent Conducting and Stage Management and Full Technical Resources—Intangible Assets Responsive Public and General Good Will—Institution's Furtherance of Opera in English by Successful Production of Modern Works in Vernacular

WITH the revival of its successful "Tales of Hoffmann" production last Monday evening, the Century Opera Company inaugurated its eighteenth week, the completion of which marks the first half of the Century's initial season. This means that a time has come when the friends of this new organization may "take stock" of its accomplishments, and determine how far it has justified the hopes of its promoters.

First, reckoning must be made of some financial success. Even after the auspicious portents of the crowded houses during the opening weeks, it was maintained in some quarters that this Central Park West opera would not attract crowds after the long-established Metropolitan opened its doors. These predictions have not been verified, as evidenced quite recently when the Century was able to keep its admirable "Louise" on the boards for two successive weeks. This is not to say that the Century public has given its patronage continuously, regardless of the merit of the particular performance, for it has made the expressive comment of empty seats whenever the week's offering fell below a reasonable standard of excellence. On the whole, however, the receipts have been encouraging to the promulgators of this popular priced opera institution.

Next to the public's treatment of the Century, there is to be recorded the attitude of the press. From the outset the new opera venture was treated generously by the papers as to space and the critical writers were sympathetic in their appraising of the results attained. The critics were quick to give credit where credit was due and they tried not to listen to two dollar performances with "six dollar ears," as one of their colleagues phrases it. Constructive has been the criticism of these writers, and the chief point on which they have insisted has been a need for perfection of ensemble.

Ensemble Perfection Necessary.

Thus they have pointed out to those who guide the destinies of the Century

that the first essential in an opera house, whether it has a star system or not, is a proper co-ordination of all the

suffice for it to engage an excellent body of principal singers, such as it undoubtedly possesses, and to surround the

ropolitan and Boston companies. They have insisted that the principals must be supported by a competent chorus and



—Photos by
Mishkin.

Some Century Opera Company Principals in Favorite Roles. Left to right, Gustaf Bergman, as "Rhoades" in "Aida"; Louis Kreidler, as "Dr. Miracle" in "The Tales of Hoffmann"; Beatrice La Palme, as "Louise"; (below Miss La Palme), Ivy Scott, as "Madama Butterfly"; Morgan Kingston, as "Lohengrin," and Kathleen Howard, as "Nicklausse" in "Hoffmann."

elements which go up to make a successful performance. They have reminded the Century that it will not

productions with adequate scenic investiture, such as it has use of through the happy arrangement with the Met-

orchestra and, above all, that enough rehearsals must be guaranteed to insure that all these participants may be able to give of their best.

In other words, the New York critics have frequently complimented the new opera establishment on its leading singers, but have urged those in charge of the company to greater perfection of resources so that these artists may have a fair chance to do all the good work of which they are capable. It is evident that the Century company's personnel is quite on a par with that of many European opera houses of more than average importance—houses that meet the demands of a public boastfully exacting. In fact, some of the Century artists have done praiseworthy service on several of the leading European stages.

Such a staff of singers would therefore seem adequate for the creation of a new opera public, such as is the Century's purpose, or even of entertaining a public accustomed to Metropolitan opera, provided that such a public form its measure of enjoyment in proportion to an admission price just one-third of that at more ambitious houses.

In fact, the Century singers have greater demands upon them than the artists in a house which boasts two or three separate companies. For instance, in the weekly changes of bill a Century soprano may be expected to sing an *Elsa*, a *Gilda* and a *Louise*, quite regardless of any school of song in which her gifts may be said particularly to lie. The Century artist has not the privilege, enjoyed by stars in other companies, of appearing in just the parts in which he knows he can make good, but may have to step upon the stage and be judged in all manner of parts whether they may happen to suit his style or not.

Singers Zealous Workers.

Besides this demand of versatility, which many of the Century artists have met remarkably well, there has more

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—Photos by
Mishkin.

Above, left to right, Lois Ewell, as "Tosca"; Thomas Chalmers, as "Escamillo" in "Carmen," and Mary Jordan, as "Dellilah" in "Samson and Dellilah"; below, left to right, Alfred Kaufman, as "Mephistopheles" in "Faust"; Morton Adkins, as "Athanael" in "Thais," and Walter Wheatley, as "Manrico" in "Il Trovatore"

WORTHY ACHIEVEMENT OF CENTURY OPERA COMPANY DURING THE FIRST HALF OF ITS INITIAL SEASON

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than once been a call for feats of endurance in the matter of playing a rôle at several successive performances, due to the illness of an associate artist. In this test of a singer's stamina, and in an all 'round aptitude for hard work, the Century principals have shown a zealous spirit which, in another way, is almost as praiseworthy as their operatic ability.

Lack of space prevents an enumeration of the various individual successes of the Century artists, and for the same reason it is impossible to include in the accompanying illustrations the likenesses of all the company's principals, wherefore there is presented a portrait gallery representing some of the significant rôles in the Century's productions.

Among the feminine characterizations included is the admirable *Louise* of Beatrice La Palme, who has brought to her impersonations a pure, liquid soprano, piquant personal charm and considerable experience in European opera. Ivy Scott, one of the versatile and reliable singers is represented by her picturesque "Madama Butterfly." An American soprano highly valuable to the company is Lois Ewell, who is depicted in her *Tosca* rôle. Kathleen Howard, the gifted American contralto, of wide experience abroad, is shown in the male attire which she so adorns as *Nicklausse* in "The Tales of Hoffmann." The opu-

lent-voiced Mary Jordan is seen in the regal beauty of her *Delilah*.

Gustaf Bergman, the Swedish tenor of thorough routine and splendid vocal and dramatic resources, is presented in the habiliments of *Rhadames* in "Aida." Morgan Kingston, who has become a warm favorite of the Century public, appears in his *Lohengrin* garb. Walter Wheatley, who has done good work in a variety of tenor rôles, is here represented as *Manrico* in "Trovatore." Louis Kreidler, resonant of voice and rich in dramatic skill, is observed in his effective *Dr. Miracle* in "Hoffmann," while Morton Adkins, whose operatic ability has been heightened by notable enunciation, is portrayed as *Athanael* in "Thaïs."

An American *Escamillo* in "Carmen" is here portrayed, Thomas Chalmers, whose finely produced baritone and personal distinction have quickly won him a place in the operatic field.

Alfred Kaufman, the sonorous basso, is represented as *Mephistopheles* in "Faust."

During the eighteen weeks of its half-season the Century company has presented fifteen operas, of which three modern works were such box office magnets as to justify the rearrangement of the schedule to allow their presentation for a second week. These were "The Tales of Hoffmann," "Madama Butterfly" and "Louise." In addition, probably

the Century's finest accomplishment was also of the modern school, Wolf-Ferrari's exacting "Jewels of the Madonna," which is to receive the honor of a repetition later in the season.

Novelties in English.

Two of these modern productions were of extreme significance in the movement for opera in English, for in the case of "Louise" and "The Jewels" the Century is to be credited with giving these works their first American performance in the vernacular. Its worthy "Samson and Delilah" performance also had the same distinction, while "Hoffmann," "Thaïs" and "Hänsel and Gretel" had been introduced here in English by the Messrs. Aborn before their assumption of the Century joint management. Further works to be given their American premières in English at this house are Massenet's "Manon," "Tiefland" and "Quo Vadis?," while "Natoma" will represent real American-made opera.

As has already been pointed out in these columns, the operas in which the Century has achieved its greatest successes have been the most exacting works, those for which the most careful preparation was recognized as necessary. That this fact may guide those in charge of affairs at the Century is the present hope of the company's many well-wishers. Such judicious friends realize that it would never do for the Century to be content with things as

they are just because the box office happens to tell a cheery story. They are aware that a reasonable high standard of proficiency must be attained in chorus and orchestra and a rigorous system of rehearsals must be maintained, if the company is to make the most of its numerous assets.

Summing Up the Assets.

The tangible assets include a worthy staff of principals, highly competent conductors, resourceful stage managers, the use of the scenic and costume equipment of two leading opera companies and a theater which is of imposing splendor. The intangible assets, almost as important, comprise a newly-discovered public which has already given hearty response, the backing of a sharply defined movement for opera in English and general good will toward the Century on the part of press and public alike.

Thus the Century Opera Company is an institution of widely extensive possibilities. In the first half-season of existence, it has already accomplished praiseworthy results. What will it accomplish in the future? Everyone who has at heart the cause of music in America, and particularly the cause of opera in English, must wish that gratifying accomplishment may be assured by adherence to a high standard of operatic excellence.

KENNETH S. CLARK.

ELEANOR SPENCER IN NEW CONCERTO

Able Performance of Rimsky-Korsakow Work with Russian Symphony Orchestra

The presence of Eleanor Spencer as soloist at the second subscription concert of the Russian Symphony Society on Tuesday evening, January 6, at Aeolian Hall, New York, was looked forward to by many who had attended the successful recital début of this truly gifted American pianist and were anxious to know what she would do in a concerto with orchestral accompaniment.

Miss Spencer presented Rimsky-Korsakow's Concerto in C Sharp Minor, heard for the first time in New York. Quite as those who had appraised her artistic talents rightly had reason to expect, she proved herself as eloquent a player on this occasion as she had at her recital. She entered into the work with spirit and gave a performance which left no doubt as to her eminent qualifications. Her musicianship was always in evidence and her technic once more responded to all needs promptly and surely. In the *Andante* her lovely tone was allowed full play.

The concerto, which is in three short movements bound together, is not one of Rimsky's best works. Its thematic material is stated but hardly developed; yet it was a pleasant change from the hackneyed concertos which one is obliged to hear year in and year out. And since a Russian concerto had to be played the work was preferable to the pompous banality of the Tschaikowsky Concerto. At the close of the work Miss Spencer was called out a number of times, finally

adding as an extra Chopin's "Butterfly" Etude. Of the ragged and wholly inefficient orchestral accompaniment which Modest Altschuler conducted for the artist the less said the better.

The orchestral music offered again amounted to little, barring Tschaikow-



Eleanor Spencer, Pianist

sky's fine Fantasy Overture, "Romeo and Juliet," which came at the end of the program. A new Symphony in E Minor by Ippolitow-Ivanow (whose "Caucasian Sketches" Mr. Altschuler has been playing on many occasions during a decade) proved to be a tuneful, unoriginal work, melodically reminiscent in its opening phrases (later made into the second subject) of *King Mark's* music in Act II of "Tristan" and scored throughout after the Tschaikowsky manner. There were heard also the "Tsar Altan" Introduction by Rimsky, a hopelessly commonplace "March Miniature" by Tschaikowsky, and the same composer's *Andante*, op. 11, for strings. The playing was undistinguished, the result of insufficient rehearsing.

A. W. K.

"Parsifal" in Two Parts for St. Paul Campanini Opera Season

ST. PAUL, MINN., Jan. 8.—The announcement has been made by the St. Paul Orchestral Association that St. Paul is to have grand opera. The Chicago Company is the attraction, April the time. Five operas will be presented, "Rigoletto," "La Bohème," "Tosca," "Manon" and "Parsifal." Cleofonte Campanini will conduct. Titta Ruffo will appear as "Rigoletto" on the opening night, April 20. Florence Macheth,

of Minnesota origin and early training, will take the part of *Gilda*. Maggie Teyte will figure as *Mimi* in "La Bohème." Mary Garden will be heard in two rôles, *Manon* and *Tosca*. "Parsifal" is announced for a performance in two parts: on Thursday afternoon from four-thirty to six, to be resumed at eight in the evening. F. L. C. B.

REPETITIONS MARK THE BOSTON OPERA WEEK

Old Favorites with Familiar Singers
—Martinelli's Success in
"La Bohème"

BOSTON, Jan. 11.—At the Boston Opera House the week was one of repetitions. On Monday "La Bohème" was repeated with Maggie Teyte and Marguerite Beriza in the principal women's parts; Messrs. Ancona, Mardones, and others as the Bohemians, and an able conductor in the person of Mr. Morganzoni. But Mr. Martinelli was the *Rodolph* and his performance was one of the finest that have been seen here this season, a romantic and distinguished interpretation of the beautiful music that Puccini has given his poet. Among the younger men of to-day there are surely few more promising singers than Mr. Martinelli. "Samson and Delilah," with the now familiar cast, with Mme. d'Alvarez and Ferrari-Fontana in the principal rôles, and Mr. Danges as the *High Priest*, was the opera on the 7th; "The Jewels of the Madonna" on the 9th; Tetrassini in "Lucia" for the Saturday matinée of the 10th; "Faust" with Léon Laffitte as *Faust* and Marguerite Beriza as *Marguerite*, for the popular priced evening performances. Mr. Marcoux was welcomed on his re-appearance as *Raffaels*, a part which he makes especially distinctive and dramatic, and Mme. Edvina, thanks partly to her support, had never appeared to greater advantage as *Maliella*.

O. D.

Popular Artists at Musicians' Club

A large gathering enjoyed a most delightful evening at the Musicians' Club last Sunday night, the artists being Edith Baxter Harper, soprano; Frances Morton, contralto, and Max Jacobs, violinist, with Harry M. Gilbert, accompanist. Mrs. Harper sang the "Butterfly" aria, "One Fine Day," "Lithuanian Song" by Chopin and "Break Into Song" by Mallinson. Miss Morton's numbers were "The Diver" by Malcolm, "A Valentine" by McMillan, "I Send My Heart to Thee" by Mrs. Beach and "A Wish," a manuscript song by William Reddick, the young American pianist. Max Jacobs played Wagner's "Prize Song," "Caprice Viennois" by Kreisler and the Polonaise by Wieniawski. All the artists were heartily applauded, and the work of Mr. Gilbert at the piano was most excellent.

MME. NORDICA ILL ON AUSTRALIAN ISLAND

Prima Donna Suffering from
Pneumonia and Reported in
Critical Condition

Mme. Lillian Nordica is ill with pneumonia and in a critical condition on Thursday Island, Queensland, according to a cable message received in New York by her husband, George W. Young, on January 10. Her illness is attributed partially to the shock and excitement that she experienced when the steamship *Tasman* went aground near Thursday Island in the Gulf of Papua. The vessel was floated on December 31 and proceeded to Thursday Island for repairs. Mme. Nordica cabled a reassuring message to Mr. Young, but later it was reported that she was suffering from a nervous breakdown.

The message announcing that Mme. Nordica was suffering from pneumonia was sent by her accompanist, E. Romayne Simmons. Mr. Young in reply cabled a request to have preparations made for bringing Mme. Nordica to this country immediately. He will meet his wife upon her arrival on the Pacific Coast.

Mme. Nordica had just completed a brilliantly successful tour of Australia and was on her way home when the accident to the *Tasman* occurred. With her were the members of her concert company, including, besides Mr. Simmons, Paul Dufault, the Canadian tenor, and Franklin Harding, violinist, as well as Mrs. Ada Baldwin, her cousin and traveling companion. They have seen to it that the prima donna has the best of care on Thursday Island.

Mme. Nordica Better

According to cable despatches from Thursday Island, received in New York last Wednesday morning, January 14, Mme. Nordica's condition showed a slight improvement on Tuesday, after three anxious days. Her temperature was better and the condition of her lungs was more encouraging.

Ysaye's Art Found Exalting by Hearers in St. Paul

ST. PAUL, MINN., Jan. 7.—Eugen Ysaye played in recital at the Auditorium on Sunday night before an audience which, though not large, was enthusiastic. The Grieg Sonata, No. 2, won appreciative recognition through the discerning and lovely interpretation of Mr. Ysaye and Camille Decreus. Bruch's G Minor Concerto lost effectiveness without the orchestral support, but the playing was inspiring. An aria by Handel held one on the same uplifted plane and Wieniawski's "Faust" Fantasi concluded the violinist's program. F. L. C. B.

SALE BY AUCTION

OF MUSICAL INSTRUMENTS

Violins, Violas, Violoncellos and Bows by famous makers, collected by the late Alfred L. Seligman and bequeathed to the

Young Men's Symphony Orchestra

of New York, will be sold by auction without restrictions by order of the Board of Directors, the proceeds of the sale to be devoted to the charitable purposes of the Society and the free education of young musicians. This famous collection will be on public view from January 19th to the sale to the highest bidders on the afternoon of Tuesday, January 27th. Catalogues free to intending buyers. Telephone 7680 Murray Hill.

The Anderson Galleries

Madison Avenue at Fortieth St.
New York

POETIC "KÖNIGSKINDER" RETURNS TO METROPOLITAN

Geraldine Farrar's "Goose Girl" Again Exerts a Potent Fascination in Season's First Performance of Humperdinck's Opera—Huge Monday Audience Yields to Power of "L'Amore dei Tre Re"—Martinelli and Mme. Ober in a Stirring Performance of "Aida"—"Walküre," "Rosenkavalier" and "Manon" Repeated

THE enforced postponement of Humperdinck's "Königskinder" until close upon the middle of the season was not one of the least regrettable consequences of Geraldine Farrar's protracted illness. To be sure, in Lucrezia Bori the Metropolitan possesses another artist who is said to be able to work wonders in the rôle of the *Goose Girl*—but that is another question. At all events the loveliest and most poetic German opera of the last decade was obliged to wait until Thursday evening of last week for its first performance of the season.

There have been larger audiences for "Königskinder" than the one that heard it last week. And on the other hand there have been very much better performances. With a few exceptions the cast was identical with those of the last three seasons. Nevertheless, one felt the lack of some essential elements, a want of communicative spirit. The first act, and to some extent the second, missed fire. The third fared better. It was one of those representations often encountered from which the vitalizing spark is unaccountably absent and the general aspect of things suffers in consequence, whatever the excellence of individual features.

Lest the record of this performance be accepted by any as a reflection upon the vitality of the opera itself it should be stated herewith that the score wears admirably. It is not a complex problem nor is there in it anything to challenge controversy in respect to its musical legitimacy. It is as ever touching, sincere, beautiful, imbued with a glow and warmth of humanity and unaffected idealism that counteract its fundamental want of originality. And yet it is erroneous to urge the preponderance of Wagnerian influence too strongly. The passing of years serves to set in a stronger relief the really individual characteristics of the composer.

A Model Achievement

Miss Farrar's *Goose Girl* is to-day a fully mellowed conception, no detail of which is susceptible to criticism. It stands as a model achievement, as the most carefully and consistently wrought impersonation in her gallery of operatic portraiture. The music suits her and she sang most of it very beautifully last week, though not in her best voice at the opening of the evening.

The geese may logically be considered at the same time as their beautiful guardian. It is a new flock that functions in the Hellawald this season. They banded together in docile fashion on this occasion and emitted no unseemly cackles. But they did not leave the stage at all in the first act (or did Miss Farrar forget to drive them off?) and so caused the picturesque flight of imitation birds at the close of the act to be omitted. In the second they took it upon themselves to invade the public square of Hellabrun instead of remaining obediently outside the city gates. All of which did not constitute an improvement over the old order of things.

Mr. Jörn has sung better this year than he did as the *King's Son* and Mr. Ruysdael, who replaced Mr. Didur as the *Wood Chopper* did not extract from the rôle as much humor as his predecessor. Mr. Goritz, the noble-hearted *Fiddler*, was likewise not up to his usual vocal mark in the first act, but he redeemed himself nobly in the third. Mr. Leonhardt replaced Mr. Pini-Corsi as the *Innkeeper*, though to no appreciable advantage. Yet the new baritone is undoubtedly a worthy artist and his vocal equipment is good. Lila Robeson's *Witch* is more grotesque than sinister and one might desire in the part a voice of heavier texture. Marie Mattfeld's *Stablemaid* is one of the most ingeniously wrought characterizations imaginable. The management ought, however, to find a new representative of the *Child*, for which rôle Else Foerster has grown very much too tall.

Hertz's Eloquent Reading

Mr. Hertz's reading of the lovely score was as eloquent as ever. It cannot be said, though, that the new concertmaster

covered himself with glory. He has not a little wherewith to distinguish himself in "Königskinder," but he played with thin, pallid tone and dubious intonation, particularly in the elaborate solo at the opening of the last act.

On Friday evening took place the second performance of "Walküre." Except for the substitution of Lila Robeson for Mme. Matzenauer as *Fricka*—a change not attended by particularly happy results—the cast was in all respects identical with that of the première. It was a noble performance, though, in practically every detail, the outstanding fea-

projected across the footlights with admirable clarity by every one of the artists—told for their full value.

"L'Amore dei Tre Re" Repeated

If any lingering doubts were entertained in regard to the complete popular success of "L'Amore dei Tre Re" a week ago they must have been effectually dispelled on Monday night, January 12, when Montemezzi's wonderfully poetic yet gripping little music drama had its second hearing. A crowded house with standees four rows deep listened spellbound to the work and applause was mingled with cheers at the second curtain and again at the close. The occasion showed how successfully the journalistic enthusiasm of a week earlier had stimulated popular interest in a work totally devoid of every element of meretricious appeal.

A second hearing of the "Love of Three Kings" serves to deepen the impression created by the first and still further to kindle the ardor of critical enthusiasm. There are episodes—especially in the second act—of a beauty so intense as to bring tears to the eyes of the most hardened and blasé hearers.

As was to be expected the representation was better and more generally finished than at the first hearing of the work. Miss Bori proved herself once more a dramatic singer of unsurpassable qualifications and a lyric tragedienne of amazing powers. It would take columns to do justice to the emotional fullness, the distinction, the plastic beauty of this impersonation. As Miss Bori stands upon the battlements rent with conflicting passions she presents a picture that might inspire a painter to a masterpiece. Mr. Ferrari-Fontana sang superbly and acted with grace and finish. Why is not this peerless artist a regular member of the Metropolitan company? Mr. Amato is an excellent *Manfredo*, and while Mr. Didur finds his way about rather too easily for a blind man his portrayal of *Archibaldo* is highly meritorious.

"Aida" Stirring Sung

Although Giovanni Martinelli, as *Rhadames*, and Margarete Ober, as *Amneris*, had sung in a previous benefit performance of "Aida" at the Metropolitan, they sang the rôles for the first time before a subscription audience on Wednesday night of last week. Each succeeding performance of these two singers adds to the feeling of gratitude for their presence in the company. Mr. Martinelli sang with great freshness and beauty of tone and acted with simplicity and forcefulness. Tenors of his caliber are far to seek and his value to the Metropolitan company could not easily be exaggerated. The audience applauded him wholeheartedly.

Few impersonators of *Amneris* act the part with such emotional intensity as Mme. Ober, but fiery though her expression of passion was in this performance, it was governed by artistic restraint. Her singing gave unqualified pleasure. Emmy Destinn was the *Aida* and it is impossible to find new adjectives to praise what is one of the finest things this fine artist does. The noble-voiced Amato sang *Amonasro*'s music magnificently and acted with great vigor, and Basil Ruysdael made an imposing figure of the *King*. Adamo Didur was a highly effective *Ramsis* and Mr. Toscanini conducted inspiringly.

Massenet's "Manon"

No more magnetic combination could have been exercised at the box office for the last Saturday matinee than that of Caruso and Farrar in Massenet's "Manon." The famous tenor was in splendid form and there was effusive applause for his "Rêve" and for the big third act aria. Miss Farrar gained her usual admirable results in tracing the emotional progress of *Manon* from the coquetry of the first act to the desperation of the St. Sulpice scene, in which she built up a gripping climax with Mr. Caruso. Dinah Gilly's *Lescaut* was again remarkable for its humorous unction, vocal finesse and enunciation of the French, while Messrs. de Segurola and Rothier contributed their usual valuable portrayals. Maestro Toscanini magnified the grace and elegance of the Massenet score.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Afternoon, January 14, Humperdinck's "Hänsel und Gretel"—Mmes. Alten, Mattfeld, Braslau, Cox, Robeson; Messrs. Reiss, Leonhardt. Conductor, Mr. Morgenstern. Followed by Leoncavallo's "Pagliacci"—Mme. Destinn; Messrs. Caruso, Scotti, Gilly. Conductor, Mr. Polacco.

Wednesday Evening, January 14, Moussorgsky's "Boris Godounov"—Mmes. Ober, Braslau, Duchêne, Sparkes, Maubourg; Messrs. Didur, Althouse, Rothier, De Segurola, Reiss. Conductor, Mr. Toscanini.

Thursday Evening, January 15, first performance this season of Wagner's "Die Meistersinger"—Mmes. Gadske, Ober; Messrs. Urlus, Well, Braun. Conductor, Mr. Toscanini.

Friday Evening, January 16, Verdi's "Un Ballo in Maschera"—Mmes. Destinn, Hempel, Duchêne; Messrs. Caruso, Amato, Rothier, De Segurola, Bada. Conductor, Mr. Toscanini.

Saturday Afternoon, January 17, Wagner's "Lohengrin"—Mmes. Fremstad, Ober; Messrs. Urlus, Well, Griswold, Schlegel. Conductor, Mr. Hertz.

Saturday Evening, January 17, Puccini's "La Bohème"—Miss Farrar; Mme. Alten; Messrs. Martinelli, Gilly, Rothier, Didur, Ananian, Pini-Corsi. Conductor, Mr. Polacco.

Monday Evening, January 19, Massenet's "Manon"—Miss Farrar, Mmes. Duchêne, Maubourg, Sparkes; Messrs. Caruso, Gilly, Rothier, De Segurola, Reiss. Conductor, Mr. Toscanini.

Wednesday Evening, January 21, Montemezzi's "L'Amore dei Tre Re"—Miss Bori; Messrs. Ferrari-Fontana, Amato, Didur. Conductor, Mr. Toscanini.

Thursday Afternoon, January 22, Puccini's "Madama Butterfly"—Miss Farrar, Mme. Fornia; Messrs. Martin (his first appearance this season), Scotti. Conductor, Mr. Polacco.

Thursday Evening, January 22, Wagner's "Tristan und Isolde"—Mmes. Fremstad, Ober; Messrs. Urlus, Well, Griswold. Conductor, Mr. Toscanini.

Friday Evening, January 23, Strauss's "Der Rosenkavalier"—Mmes. Hempel, Ober, Case, Fornia, Mattfeld; Messrs. Goritz, Althouse, Well, Schlegel. Conductor, Mr. Hertz.

Saturday Afternoon, January 24, Première of Victor Herbert's one-act opera in English, "Madeleine"—Mmes. Aida, Sparkes; Messrs. Althouse, De Segurola, Pini-Corsi. Conductor, Mr. Polacco. Followed by Leoncavallo's "Pagliacci"—Miss Bori; Messrs. Caruso, Amato. Conductor, Mr. Polacco.

Saturday Evening, January 24, Wagner's "Tannhäuser"—Mmes. Destinn, Fremstad, Sparkes; Messrs. Urlus (his last appearance this season), Well, Griswold, Reiss. Conductor, Mr. Hertz.

tures being the *Sieglinde* of Mme. Fremstad, the *Brünnhilde* of Mme. Gadske and the *Siegfried* of Mr. Urlus. Once again the new scenic accoutrements proved a cause for congratulation.

Repeated for the benefit of the German Press Club, the "Rosenkavalier" drew a large audience on Saturday night. The cast was the same as before and the performance was most spirited. As over three-fourths of the hearers were conversant with German the comic lines—

DE RESZKE TO OPEN A NEW YORK SCHOOL

Has Decided to Establish American Branch of His Paris Institution

Acting on his conviction that the greatest singers of the future are destined to come from America, Jean de Reszke has decided to open in New York a branch of the Paris school conducted by himself and his brother, Edouard. The information is contained in a Paris dispatch to the *New York Times*.

M. de Reszke desires to get as many American pupils as possible, and the *Times*'s dispatch announces that he will guarantee his pupils an operatic début in three years. The pupils need not go to Paris first, but must pass an examination by M. de Reszke's representative in New York. M. de Reszke has chosen for the American position Earl Gulick, who will sail for New York on the *George Washington* January 18 and remain here a year. He will then return to Paris to finish an opera that he is writing.

Mr. Gulick was formerly known in New York as a boy soprano. In the last few years he has developed a baritone voice.

NEW TRIUMPHS IN THE WEST FOR MME. MÉRÖ

New Yorkers Hear of Pianist's Success with Damrosch Orchestra in Detroit



Mme. Yolando Méré, the Gifted Pianist, Now on Tour

"Mme. Méré scored her second tremendous hit in Detroit. Great ovation from audience and orchestra. Perfect performance." This was the text of a telegram received on January 10 by the New York management of Mme. Yolanda Méré, the pianist, and describing her appearance with the New York Symphony Orchestra at one of the Detroit Orchestral Society concerts. Mme. Méré will play this week in Indianapolis. Previous to her Detroit appearance, she gave a successful recital in Lima, Ohio. Other engagements for the month will include a concert with Jean Gerardy, and concerts in Grand Rapids, Mich.; Danville, Ky., and Aurora, Ill.

The tour of Canada in November was a great success for this talented young pianist. She played in Brandon and Edmonton and twice in Winnipeg; also in Cleveland, Youngstown and Montreal.

Mme. LOUISE EDVINA

Triumphs in Sensational Impersonation of "Tosca" at Boston Opera House. Her Interpretation of the Rôle, One of the Noteworthy Events of the Season, Is Pronounced a Work of Art in Both Singing and Acting by the Critics in Unanimous Verdict.

EDVINA MAKES FLORIA NOBLE

Facial Play Is Eloquent

By PHILIP HALE, in Boston Herald.

Mme. Edvina's impersonation of Floria Tosca is clearer and more definite than it was last season. Her singing is more authoritative; her acting has more vitality and significance. She evidently realizes that Floria was high-bred even in her love and hatred.

We have recently seen a Floria who in the first act romped and skipped about like a soubrette and showed her undying affection for Cavaradossi by continually pawing him. Such a Floria would never have reflected mournfully on the emptiness of art while Baron Scarpia was sugaring his coffee.

"Tosca" is a raw-head and bloody-bones melodrama, a vile libretto, deliberately sensational, with the idea of physical cruelty to rasp the nerves of the audience. The music is stage music written to emphasize the horror of the play that led M. Jules Lemaitre, in a famous article, to dub Sardou the Caligula of the drama.

Occasionally a woman comes upon the stage and excites sympathy for the singing puppet. She gives her character. She lets us see a woman naturally jealous, but willing to sacrifice her honor for the one whose fidelity she had doubted. Floria then has dignity. She is not kittenish in the church scene; in the second act she is an avenger, not merely a creature of murderous impulse. Thus Floria is ennobled and the artificial melodrama is for the moment real.

This was apparently Mme. Edvina's conception of the character. It was creditable to her intelligence and it was finely carried out. The music was admirably sung. There was a variety of expression. There was quiet intensity when too many merely scream. When emotion was overmastering the voice was full, resonant, always musical.

Mme. Edvina's facial play was eloquent and gesture suited the phrase and the situation. There was a refreshing absence of the impotent restlessness that some mistake for acting; there was the repose that is not merely a breathing spell while the actress is saying to herself: "What shall I do next?"

EDVINA SCORES AGAIN IN "TOSCA"

Boston Opera House Star Adds to Her Laurels in Puccini Work

Mme. Edvina as Floria Tosca at the Boston Opera House last evening added to her already numerous laurels. In both action and song one could see without difficulty the woman the composer had in mind. It was a natural woman, not one created for stage purposes. There was no question of her love for Cavaradossi and her feelings toward Scarpia. There will be those who will differ with Mme. Edvina regarding the church scene, but few indeed are there who will question her in the great second act. Here she was at her very best and that best can safely challenge all comers.—Boston Traveler-Herald.

"TOSCA" AT THE BOSTON OPERA A REAL DELIGHT

By FREDERICK JOHNS, in Boston American.

Edvina is a remarkably fine artiste. She is a beautiful woman, a brilliant actress and her voice among the very best of the lyrico-dramatic sopranos of the day.

Her Tosca, for example, is a very excellent piece of work. Her acting is not grandiloquent or melodramatic. She has a gift for naturalness. Her action in every situation is what a person might be expected to do in real life. She has power, intensity and great depth of emotion, and, best of all, a voice for which no apologies are necessary. She is a singing actress who can actually sing the exacting music of this role. I liked her Tosca as I liked her Louise and her Maliella.



—Photo by Dover St. Studios, Ltd., London, N.

MME. EDVINA'S "TOSCA"

HER MASTERY OF "POINTS" IN PUCCINI'S OPERA

The Opportunities and Dangers of Sardou's Theatric Part, and How the Singing Actress Set Herself to Solve Them

Mme. Edvina did some remarkable acting in her performance of "Tosca" at the Opera House last night. Her ability to "take" a climax showed the expert actress very near a virtuoso. Though the part of Tosca is pretty near "fool proof" such moments as the exit at the end of the second act cannot hoodwink careful watching, and in such moments last night close watching revealed an actress careful to a nicety about the details of her pose, the lines of her movement, the "motivation" of her glances and gestures. Again, as she beat upon the door behind which her lover was being tortured she not only gave the nerves a sense of hysteric excitement, but she gave the eye a sense of pleasurable design. In many of her dramatic moments she startled the observer by revealing with expert clearness the motive behind her action, as when in searching Scarpia's body for the note he had written she just touched him with the tips of her fingers, in awe at the presence of death, or when she placed the candles at his head, not out of reverence, purely from the mechanical impulse of her good Catholic training. Her moans of surprise and agony over Cavaradossi's corpse in the last act were of a special sort, not usually emitted by stage broken hearts; one would say that those moans were Mme. Edvina's special invention, and no invention could have suited the purpose better. And much of the supposed inner character of the part was excellently shadowed forth by her acting; one felt that Tosca's actress soul faced real agony only at the beginning of her ordeal with Scarpia, and that after that it was too terrible for her to face and left her spirit numb and uncomprehending and her body only a set of mechanical reactions.

Altogether this was very expert and effective acting. It was always capable, when it tried, of getting an answering thrill even from one who knew what was coming. It made climax pictures which are not easily forgettable. It utilized Mme. Edvina's lithe and beautiful body for picturesque and dramatic revelation.—Boston Transcript.

LOUISE EDVINA IN THE TITULAR RÔLE

Gives her Usual Brilliant Performance

Mme. Edvina as Tosca and Mr. Laffitte as Mario appeared for the first time this season. The work of the others in the cast is familiar. An extremely large and enthusiastic audience enjoyed a thrilling presentation of the opera. The Tosca of Mme. Edvina's sketching is a woman whose emotions and feelings are less vividly expressed than that of many singers who have essayed the part. Even though her methods of acting in moments of tragic intensity are not strenuous, she is convincing and effective. Her acting was well poised. While her reserve is studied and calculated there is a naturalness and spontaneity in her action that gave a striking vitality to the character. Withal she displayed a fine sincerity. Mme. Edvina's wealth of vocal equipment is a valuable asset. She sang with exquisite purity of tone. There was fine finish in phrasing and nuance. Her singing of "Vissi d'arte" was a display of excellent vocalism. While it is true that in the role of Tosca an emotional actress, with less vocal gifts than the majority of operas demand, may achieve a certain meed of success, yet there are many passages of luscious melodic beauty in Puccini's score in which such a voice as Mme. Edvina's is welcomed as a genuine pleasure. Her voice in the above aria is a conspicuous instance.

—Boston Advertiser.

EDVINA AS "TOSCA" IS ADMIRABLE

Gives Artistic Performance of Role

By OLIN DOWNES, in Boston Post.

Mme. Edvina now displays in the part of Tosca an exceptional artistic restraint and refinement of means, not only particularly grateful in a generally overdone role, but, one feels, much truer to the real nature of Mme. Edvina's talent, other and coarser methods frequently resorted to by singers with fewer resources at their disposal than she.

Mme. Edvina made her interpretation conspicuous for its continence and its fine proportions, and also for her admirable singing of the role. This is a soprano who can sing, and the abominable air, "Vissi d'Arte," was made rarely artistic and as nearly logical in a dramatic sense as it could be made by virtue of her treatment of it.

Dramatic in Second Act.

Last night she interpreted a dramatic role in a genuinely dramatic manner, especially in the second act. And always she sang it. She did not screech or declaim it. The tone was consistently beautiful, even when it was brilliant.

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—Boston Evening Record.



Dear MUSICAL AMERICA:

While no intelligent American, certainly no American who has some regard for his country, can fail to appreciate the work your editor is doing in arousing public opinion so that we may adopt a more generous and, indeed, a more fair and appreciative attitude to our own composers, musicians, music teachers and conductors, and also while no one would be inclined to dispute the value of the work which your editor is doing in opening the eyes of people to the dangers which beset the young American girl who goes to Europe, without much talent, not properly protected by a relative, without, perhaps, much money or any knowledge of foreign languages, in the hope, as has been said, that "somehow or other" she can win success on the concert or operatic stage—there is another side to the situation which has not been stated.

It has not been stated by Mr. King Clark, of Berlin, nor by Mr. Shea, of Paris, nor by some of those who have risen up in their indignation and who have endeavored to meet the issue by pretending that your Editor, and, incidentally, Mr. Walter Damrosch, have made an attack upon the virtue of our American girls who are studying abroad.

Permit me to arise in defense of the often misunderstood, and generally much abused, male sex, which, in the propaganda being made, is represented as a modern edition of the Minotaur, taking tribute of all those who desire to obtain prominence, in the musical and especially in the operatic world.

I believe it was Balzac who, in his marvelous series of works illustrating "La Comédie Humaine," devoted an entire volume to the story of a French family of ultra respectability, who educated their girls deliberately to ensnare men by means of an appearance in the ballet of the opera house in Paris.

If we are to have better and cleaner conditions in the musical world generally we shall certainly not arrive there if we do not tell the whole truth. That has not yet been told.

I trust I shall not be accused of bringing any indictment against the fair sex generally, or of being wanting in respect for women, when I say that just as the facts your Editor has stated are known to every musician, artist, critic and manager, just so it is also known to every musician, artist, critic and manager, that there are many women, young, middle-aged, even old, married as well as unmarried, who hurl themselves—it is the only proper word to use—deliberately and in quantity at the head of any unfortunate male who happens to have the power or the money with which to secure them—I will not say a career, but even an opening on the stage.

It affronts my sense of justice to see the poor female sex held up as victims of all those bad men who are engaged in giving operatic and dramatic performances. It also offends my sense of justice that all those who are striving for a position in the musical or theatrical world are disposed to lead the purest of lives—if you would only let them.

My own experience has taught me that the majority of the women who are anxious for public approval and all that goes with success on the stage are out for all that there is in the game, and that their dreams of success in certain rôles are associated with ropes of pearls, diamond necklaces, brooches and rings, beautiful costumes, automobiles, plenty

of pocket money, and ample provision for the future.

Your Mephisto, after long experience of humanity, has come to the conclusion that all the virtues are not monopolized by the fair sex.

If you could get Caruso, for instance, to tell the story of his life—I mean the real story—you would be astounded at what that poor man has to go through in resisting the desperate assaults that are being continuously made upon him by women who are otherwise correct, but who become morally weak when the question of a successful tenor in a sympathetic rôle is concerned.

Nor is this weakness confined to tenors. It includes successful pianists and violinists—indeed, I will go so far as to say that I once knew a trombone player—certainly not a very romantic instrument—though he was a handsome man with a very large, black moustache—who had to go around with a bodyguard to defend himself from the frontal attacks of the ladies who had determined to capture him.

So that it is not alone the female aspirants for fame on the stage who hunt men (to put it plainly) but others in what is called "Society," and even in what is known as "the respectable middle class."

I have often wondered that many men professionals are as decent as they are, under the circumstances. So, if we are to have the discussion of the moral question let us have it from both sides, or all sides, if you like, and not from one only.

If the devil is not as black as he is painted the manager is also not as black as he is painted. You will pretty often find him ensnared by some apparently guileless young person who, without much talent, places him in a position where he is very apt to lose more than his money—and that is—his head!

Lest you think that I am, perhaps, overstating the case, let me relate to you the following story which has just happened, under your very eyes, only that you did not know it.

Among the army of mediocrities (and their tragedy is supreme) who seek fame and fortune in the musical and dramatic world was a woman with some claim to good looks, not much education and only a fair voice, which had not been thoroughly cultivated; but she had a strong sex appeal, which she was able to use to further her ambition.

She has been living right here in New York City. She was under the protection of a man who represented here a prominent and important business house abroad, where he had a wife and children.

He paid her expenses, he endeavored to secure her an "opening," as it is called, he devoted all the time he could spare from his business affairs to her, for he not only thoroughly sympathized with her, but he believed in her talent, and that if she was properly presented she would win a successful career.

As a woman will do when she perhaps tires of a man or finds that he cannot put up all that she needs, she treated this man badly and threw him over.

He committed suicide here last Sunday!

Besides the tragedy of the man who took his life there is another tragedy—that of the woman!

The tragedy of mediocrity, the tragedy of all those aspirants for fame, not only on the musical and dramatic stage, but in art, in literature, indeed in all the various activities of life, who have the ambition, who have the determination, who are willing to make sacrifices and work from morning till night, but, unfortunately, lack the ability to "get there," and who, in their efforts to win success, consciously and sometimes even unconsciously sacrifice relatives, friends, everybody with whom they come in contact, in a vain and frantic effort to win public approval. Their tragedy is supreme!

Oh, these poor, poor people who can never be made to see that the wrong is not with the public, but with themselves, and that it is not an appreciative audience that they lack, but the power within themselves, which has not been given them and which they can never attain!

And, indeed, if some great writer wanted a subject for a book which would have a tremendous appeal he could find it among the life tragedies of those mediocrities who just have enough ability to deceive themselves and those who love them, but not enough ability to win out!

When that most astute manager, R. E. Johnston, conceived the idea of presenting the public this season with the most

colossal aggregation of virtuosi, in the shape of Godowsky, the pianist; Gerardy, the 'cellist, and Ysaye, the violinist, he no doubt thought that the public would rise up *en masse* and reward him for his enterprise with sufficient money to retire for the rest of his life.

But the astute Mr. Johnston, with all his genial nature and experience, did not figure on the disposition of the virtuoso when he is mixed up with other virtuosi in an aggregation.

Thus it was that at the concert the other day the ensemble playing of this trio received a great deal of adverse criticism in the press.

The situation reminds me of an experience I had some ten or a dozen years ago when I attended a concert at Carnegie Hall, when Pugno, the pianist, who died the other day; Hollman, the distinguished 'cellist, and our friend Ysaye, also assembled together in aggregation, with disastrous results to the compositions they played.

The fact of the matter is that ensemble playing will always be best done by what I will call first class artists who get together fully determined to submerge their particular individualities in an endeavor to give the best possible rendering of the music. That is why we hear such fine playing from the Kneisels, from the Flonzaleys, the Barrère Ensemble, and the Zoellner Quartet.

These musicians think not of themselves, but of the music. The virtuosi, however, who are accustomed to appear alone, or with an orchestra, or, if they are instrumentalists, with a piano as an accompaniment, are disposed, from their very work, to make their individuality supreme and to use music to exploit this individuality.

It is, therefore, practically impossible for them, when they come together, to refrain from asserting themselves, as, for instance, Godowsky did, when he drowned out the unfortunate Ysaye and the equally unfortunate Gerardy—for there is no violin or 'cello made nor players to play them, who can to-day stand up against a virtuoso with a modern American concert grand at his disposal—with the lid up and determined to play *fortissimo*!

And that is why, from the purely musical, and certainly from an artistic standpoint, it is a mistake to think that you will have a greater appeal when you get three world-renowned virtuosi together, and so think you are multiplying the success of one by three.

If Manager Johnston, by having a heart-to-heart talk with his three virtuosi and reading them some of the criticisms of their performance, could induce them to forget themselves and think of the music they have to play, then, I think, we would all be disposed, not only to rise up and call him blessed, but to pay any price that he chose to demand, even for a back seat in the gallery!

Last week the compositor or proofreader—I think it was the compositor, by the bye—made me say "Glücklichen Neues Jahr" instead of "Glückliches Neues Jahr" in the opening of my letter.

Now, a misspelled word may not amount to much, but there are many criticsasters, and several have written to me to ask why I should venture to use a German expression when I cannot even spell a German word correctly.

When you have determined the responsibility for the mistake will you be so amiable as to inform either the compositor or proofreader who was the offending party that when he comes, later on, to his home "below" I will reserve a place for him near my hottest furnace!

Permit me to take off my hat to the claque at the Metropolitan!

Warned by what I, and others, have written on the subject of the gentlemen with the large and vociferous hands who used to do duty all last season, on certain nights, at the back of the parquette, they have removed to the gallery above, where they sit in detachments and operate un-

der the old leaders, free from the observation of the critics.

I notice that they must be on good terms with certain artists, and especially with one or two of the conductors, for they always welcome these particular artists and conductors when they make their appearance. I presume the artists and conductors must like it, though it does appear a little *banal* to those who are perfectly willing to applaud *after* a performance has been well given.

It reminds me of a story—I forget, now, whether it was by de Maupassant or some other brilliant French writer of the old French school—of an actor who used to travel through France with a company, giving the plays of Molière, Racine and others.

He always traveled with a wreath which had seen much service. This wreath was always presented to him at the conclusion of the performance by the property man, who carried with him a dress suit for the occasion.

De Maupassant invested the story with charm, and made it appear that what this poor old actor did should not be subject for ridicule, but rather for censure of an audience which could not appreciate his wonderful work at its true merit, and so forced him to go through a comedy which, if they had understood, would have been a tragedy!

It is reported that the Society for the Promotion of Opera in English is about to report progress in the shape of a dinner at one of the leading hotels. Certainly it has proved a factor, and can claim, with justice, a considerable share in the exploitation of a subject which has led to the establishment of opera in English at the Century Opera House.

Whatever it has accomplished, however, has been due to the persistent advocacy of the subject by Charles Henry Meltzer, through the columns of the Hearst papers, and more particularly through the devoted work of Mme. Ziegler, one of the most conscientious and painstaking vocal teachers in this country. In addition to all her work with her pupils, and with that everlasting struggle before her which such duties involve, she found the time, and, indeed, found the means, to practically carry on the active propaganda which the Society has made.

Pierre V. Key, of the New York World, is inclined to be severe with Titta Ruffo, the distinguished baritone, because he has refused to sing at certain matinee performances at the Manhattan Opera House.

As you know, the Chicago-Philadelphia Opera Company, under the direction of Campanini, is going to give certain performances at the Metropolitan which will be very welcome, because certain novelties, which we shall all be glad to hear, will be presented.

Now, in addition to these performances two special matinées had been arranged for the Manhattan Opera House, Oscar Hammerstein's old home, at which Titta Ruffo was to sing. These special dates were arranged, so the press report says, especially to exploit Mr. Ruffo, "because there is a state of affairs which forbids his appearing at the Metropolitan Opera House."

Since then Mr. Ruffo has announced, through the press, that he refuses to sing at these performances, and that if he cannot sing with the company at the Metropolitan he will not sing in New York at all.

Mr. Key takes the ground that Mr. Ruffo is not properly courteous in his attitude to the public. For once I cannot agree with Mr. Key, but must take the part of Titta Ruffo.

Behind it all there is the story of an understanding which it was said had been reached between Manager Gatti-Casazza, Mr. Russell of the Boston Opera House and Andreas Dippel, who was then in command in Chicago, to the effect

[Continued on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 180 Operas, and 5 Ballets; the *very latest* announced operas such as "Monna Vanna," "L'Amore dei tre Re," "Cyrano de Bergerac," "Mme. Sans-Gêne," "Zingari," "Elijah," "Zaza," "Kuhreigen," "Madeleine," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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MEPHISTO'S MUSINGS

[Continued from page 7]

that they would not accede to the demands of Titta Ruffo, which they considered excessive, and consequently they bound one another to, as it were, freeze him out.

Then, it seems, Mr. Dippel, not considering the agreement binding, secured Titta Ruffo through a prominent manager in New York City. It is understood that Mr. Gatti-Casazza felt badly over this, and that this is one of the reasons why he takes the ground that he will not admit Mr. Ruffo to the Metropolitan.

While I concede Mr. Gatti's right to take any such position at his pleasure, on the other hand I cannot but sympathize with Titta Ruffo, who claims that if his popularity is sufficient to draw almost as much at the box office as Enrico Caruso, he sees no reason why he should be sidetracked to an afternoon performance in Hammerstein's old opera house, which, he has every right to believe, would be a reflection upon his artistic standing and might injure him in his prestige not only here but abroad.

* * *

If there is one art canon which has general acceptance it is that the Wagner operas are best produced in Germany. They certainly have received wonderful representation at Bayreuth. Outside of that I shall always maintain that, particularly during the régime of Gatti-Casazza, they are better presented right here at the Metropolitan in New York than anywhere else in the world.

For this reason I took particular satisfaction in reading the accounts of the first performances of "Parsifal" in Berlin, where it was possible to give Wagner's masterpiece owing to the expiration of the copyright.

It seems that the chorus was not up to the mark, certain scenes were omitted, and the performance generally was of such a character as to call forth the condemnation of Spanuth, the well-known critic, in Berlin, who is the correspondent of the *New Yorker Staats-Zeitung*, which printed a long cable on the subject.

Entre nous, there is a good deal of humbug about the opera in Europe. Some of that humbug has been exposed by your Editor in his public addresses. The general standard is, emphatically, not up to that of the Metropolitan.

While I am on this subject let me say that I am prepared to show that the programs given at the public concerts in Germany—I mean those in the public parks and elsewhere—do not begin to touch the programs given at the public performances in Central Park especially, right here in New York, during the Summer, under the supervision of the Municipal Director of Music, Arthur Farwell.

* * *

The English are generally considered to be lacking in temperament, and if there is an instrument from which they might be supposed not to be able to draw much expression it is the 'cello. And yet, there is a sweet English lady over here at the present time, by the name of Beatrice Harrison, who gave her first recital at Aeolian Hall the other afternoon. She was heard for the first time at a Philharmonic concert a few weeks ago. In her performance she showed not only a beautiful and pure tone, not a very big tone, it is true, but one of exquisite quality and accuracy. Her reading was artistic, and she played with charming taste. Indeed, her performance was of such excellence as to arouse the enthusiasm of her audience.

It's a pity that she follows in the wake of so many other 'cellists who try to produce all kinds of wonderful effects which do not belong in the realm of the 'cello at all.

Curious—isn't it?—that some violinists will try so hard to get a 'cello tone out of a violin, while some 'cellists will do all they can to get a violin tone out of a 'cello, and execute the most extraordinary variations and gymnastics in order to prove their mastery of the instrument.

Why not keep legitimately within the sphere of the instrument? To me it would be a proof of their sense of the truly artistic.

* * *

Some of the critics are beginning to fall foul of Mischa Elman. Well, I heard him when he first came over, and to me he was a delight. He showed that he was not only a most talented violinist, but that he had such supreme and im-

pudent conceit that I positively reveled in it.

"Now," you may say, "why can you revel in a man's conceit?"

Because he has red blood! Because he puts life into his playing, and so puts life into the audience. I will welcome any artist, singer or player and suffer a multitude of sins if he does that. For to me, of all the awful bores, the worst is to listen to your intellectual anemic, washed out player, absolutely devoid of virility, even though he be, as the eminent critic of the *Evening Post*, the other day called him, "the millionaire violinist."

There are people who like their music, as well as their medicine, in homeopathic doses—to whom the artist appeals who presents the pale and pallid. But give me red blood every time. So that if Mischa Elman does, as some say to-day, impudently take advantage of his popularity, and oversentimentalizes, as some claim, and even if he does drag the tempi and drive poor Strinsky, who has troubles of his own with his orchestra, nearly crazy when he has to accompany him, let us forgive the boy everything, for, in time, if not to-day, life will teach him the lesson and he will eventually be that which the pale and pallid ones never can be—not even to save themselves from ultimately going down where I am supposed to live.

* * *

Some time ago Mary N. Sherwood, the widow of the late William H. Sherwood, who rose to notable distinction as one of the first of our American pianists to win the highest rank as a virtuoso, wrote me from Boston asking me to give her the present address of a personage who was formerly connected with a certain musical sheet. The personage died abroad some time ago.

It reminds me that in a little churchyard way up in the Adirondacks a modest tombstone stands, bearing the following lines:

"Readers behold as you pass by
As you are now, so once was I
As I am now, you soon shall be
Prepare for death, and follow me."

Underneath this effusion his widow had written:

"To follow you is not my intent
Until I know which way you went."

I might be able to reply to Mrs. Mary N. Sherwood—but a lack of discretion is not one of the failings of

Your

MEPHISTO.

MISS CHITTENDEN HONORED

Tributes from Teachers and Pupils on Forty Years of Teaching

A reception was given on January 4 by Kate S. Chittenden, the dean of the American Institute of Applied Music, at the school, to the faculty and some of her old pupils in commemoration of the fortieth anniversary of her teaching career. The faculty and pupils presented to Miss Chittenden a handsome loving cup.

On the evening of January 5 the Board of Directors of the Institute gave a surprise dinner to Miss Chittenden at the Hotel Manhattan, New York, on which occasion she was presented with a gold purse with which to form a nucleus to a scholarship fund to be known as the Kate S. Chittenden Scholarship. Addresses were made by Dr. John Calvert, president of the institute; Prof. George Coleman Gow, and Dr. Cornelius Griggs, both members of the faculty and also instructors at Vassar College, and Dr. Wendell Phillips.

An interesting musical program was presented by McCall Lanham, Sergei Klibansky and Judson Bushnell, all baritone. These two events were regarded as significant in that Miss Chittenden, who commenced teaching at the age of seventeen, is now, after forty years, just as modern in her ideas as the advanced members of the new pedagogic schools.

Concert Tour for Kellerman under the Redpath Management

Marcus Kellerman, bass-baritone, who was to have appeared this season with the Hammerstein forces, has placed himself under the exclusive management of the Redpath Musical Bureau of Chicago for a concert tour, beginning June 1, 1914.

Tina Lerner, the Russian pianist, is touring the English Provinces just now.

JACQUES THIBAUD SCORES



In Boston and New York the French Violinist Meets with Favor of a Character That Leaves No Doubt That His Tour Will Rank Among THE MOST IMPORTANT OF THE SEASON

A Few Typical Press Tributes:

"He has indeed gained in artistic maturity. His temperament is poetic and gracious, his playing truly serious and sincere without affectation of a mere virtuoso, and there are warmth and spontaneity in it. Elegance and refinement are clearly among his essential characteristics."—*New York Times*.

"No one who heard the eminent violinist, Jacques Thibaud, play the B-minor Concerto of Saint-Saens in Carnegie Hall a decade ago will ever forget the experience. Yesterday Mr. Thibaud was heard again, and again his playing was particularly admirable in the music of Saint-Saens. Purity of tone and intonation were combined with a refinement of phrasing and shading in an enchanting manner. Particularly exquisite were the gossamer tones of the harmonics in the Havanais. It was a poetic performance."—*New York Evening Post*.

"Regarded in his own country as the virtual premier in his performance, Thibaud displayed many evidences to justify such belief. Still in his thirties, he possesses all the vitality of youth with a maturity sufficient to give him marked authority. His audience yesterday was frequently moved to prolonged demonstrations."—*New York World*.

"The performance of Beethoven's Sonata was probably the finest performance of the work which has been given in this city in many years—a performance to remember, an interpretation charged with the Beethoven spirit."—*Boston Post*.

"Mr. Thibaud plays the violin as a poet might sing, for the joy of creating, as a woman might lavish tenderness upon one adored. Nor does this imply that his art is effeminate. It is exquisitely feminine in its fineness of texture and grace of form—its tenderness, its spirituality; but there is a balancing masculinity, a quiet and searching strength, a nobility that lies deeper than rhetorical flourish or challenge."—*Boston Globe*.

"Mr. Thibaud gave the finest and noblest performance of the Bach Chaconne within our memory, nor do we forget the names and deeds of Joachim, Sarasate, Wilhelmj, Ysaye and other masters of the violin."—*Boston Herald*.

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Resources—Questions of Technic as Viewed by the Famous
Pianist—Advice to Beginners

By HARRIETTE BROWER.

FANNIE BLOOMFIELD ZEISLER is an eloquent pleader in the cause of musical progress in America.

"This country has made a marvelous advancement in the understanding and appreciation of music," she said the other day to the writer. "Even the critics, many of them, know a great deal about music. The audiences, even in small towns, are a pleasure and delight to play to. I am asked sometimes why I attempt the last sonata of Beethoven in a little town. But just such audiences listen to that work with rapt attention. How are they to learn what is best in music unless we are willing to give it to them?"

"The trouble with America is that it does not at all realize how much it knows, how much talent is here, what musical resources are here. We are so easily tricked with a foreign name and title. Our serious and talented musicians are constantly being pushed to the wall by some unknown with a name ending in 'ski'. These are the people who get American touring engagements (for one season at least) and the best places in our music schools and colleges, crowding out our native musicians. It makes me very bitter against this utterly mistaken and fallacious idea of ours.

"I have many talented students who come to me from all over the country. Some of them become most excellent concert artists. If I recommend them to managers or institutions, should not my word count for something? Ought I not to know what my students can do, and what is required of a concert artist? But instead of their securing an engagement the foreigner with the high-sounding name is the one invariably chosen. When I first started on my career I endeavored in every way to get a proper hearing in America. But not until I had made a name for myself in Europe was I recognized here. And I want to say that it was the founder of your great paper, Mr. John C. Freund, who extended to me, in those early days, every possible encouragement, and for that kindly interest I am most deeply grateful."

A Practical Musician

Each year, as Mme. Bloomfield Zeisler plays for us, we feel a deeper experience, a clearer insight into human nature, a broader outlook and grasp on art and life. The possessor of such a mentality, ever seeking for truth and the sincerest expression of it, must continually progress until—as now—the greatest heights are reached. Mme. Zeisler is no keyboard dreamer, no rhapsodist on Art. She is a thoroughly practical musician, able to explain as well as play. Out of the fullness of a rich experience and out of the deepest sincerity and conviction she speaks, as she plays, with authority and enthusiasm.

"The first thing to be done for a pupil is to see that the hand is in correct position. I explain that the wrist should be about on a level with the second joint of the middle finger, when the fingers are properly rounded. The knuckles will then be somewhat elevated; in fact they will naturally take care of themselves, other points of the hand being correct. Two things are of supreme importance—firm finger joints and loose wrist. These must be insisted upon from the very be-



Fannie Bloomfield Zeisler, America's
Most Illustrious Woman Pianist

ginning. I sometimes use firm wrist in my own playing if I wish to make a certain effect; but I can safely affirm, I think, that no one has ever seen me play with weak, bending fingers.

"Piano technic includes so much! Everything goes into it—arithmetic, grammar, diction, language study, poetry, history, painting! In the first stages there are rules to be learned, just as in any other study. In school we had to learn the rules of grammar and mathematics. Just such rules are applicable to musical performance. I must know the rules of versification in order to scan poetic stanzas, so I must know the laws of rhythm and metre to be able to punctuate musical phrases and periods. Pupils who have long passed the stage of division and fractions do not seem to be able to determine the time-values of the various notes and groups of notes used in music. They do not know what must be done with triplets, dotted notes, and so on. Therefore it is plain, 'technic' includes a multitude of things.

Each Pupil a Different Problem

"Each pupil presents a different problem as to physical formation of hand and

body, intelligence and talent. Those who are the most talented do not always prove the most satisfactory students. They grasp the composer's ideas quickly enough, it is true, so that sometimes in a few days they can take up a difficult composition and dash it off with such showy effect as to blind the eyes of the superficial listener. But they are not willing to work out the fine points of the piece and polish it artistically. Neither are they willing to get right down to the bedrock of technic and work at that seriously and thoroughly. If this course is suggested they grow restive, think they are being held back, and sometimes prefer to study with a more superficial teacher. The consequence is they never really amount to anything, whereas if they possessed perseverance along with their talent they could become great artists. I would rather have an intelligent, earnest, serious pupil who is obedient and willing to work than a very gifted pupil. The two seldom go together. When you find both in one person a marvelous musician is the result, if afforded the right sort of training.

"One thing a teacher should insist upon is that the pupil study harmony. A practical, working knowledge of keys, chords and progressions is essential. There may be no need to study orchestration or composition, but the student must know the foundation and structure of the material of music. My pupil must be familiar with the various chords of the scale and know how to analyze them before I can make clear to him the rules of pedaling. Without this knowledge my words about the use of the pedals are so much Greek to him. He must go and learn this first before coming to me.

According to Rule

"Experience counts for much with the teacher, but much more with the pianist. The beginner must go according to rule until he has thoroughly mastered the rules. He must not think because he sees a great artist holding his hands in a certain way at times—turning under his unemployed fingers for octaves perhaps, or any other seeming eccentricity—that he himself is at liberty to do the same things. No, he must learn to play in a normal, safe and sane way before attempting any tricks. What may seem eccentric to the inexperienced student may be quite the legitimate means of producing a certain effect for the mature artist, who through wide experience and study knows just the effect he wants and the way to make it.

"For the artist does many things the pupil should not attempt. The artist knows the capabilities of his own hand; his technic is individual in a certain sense, and it should not be imitated by the learner of little or no experience. If I play a chord passage with high wrist, in order to bring out a certain effect or quality of tone at that point, the thoughtless student might be under the impression that a high wrist was habitual with me, which is not true. For this reason I do not give single lessons to any one, nor coach on single pieces. In the case of the interpretation of a piece a student can get the ideas of it from hearing it in recital, if he can grasp and assimilate them, which is not always the case.

Questions of Interpretation

"Interpretation! That is a wide subject. How can it be defined? I try to arouse the imagination of the student first of all. We speak of the character of the piece and try to arrive at some idea of its meaning. Is it a Largo, then it is serious and soulful; a Scherzo, then it should be blithe and gay. We must not depend on metronome marks for cor-

rect tempo, for they are not reliable. In Schumann they are generally all wrong. We try to feel the rhythm of the music, the swing of it, the spirit of it. In giving out the opening theme or subject I feel it should be made prominent, to arrest attention, to make it clear to the listener. When it appears at other times in the piece it can be softened or varied.

"Variety of effect we must have. If a passage is played with decreasing or increasing tone, whether this run is soft and the next loud, or *vice versa*, does not matter so much as the securing of variety and individuality. I may see it one way, another player may see it the opposite way. One should be broad-minded enough to see the beauty of each. I do not expect my pupils to copy me and do things just as I do them. I show them how I do it, then leave them to work it out as they see it.

"*Pianissimo* is one of the later things to teach. A beginner should not attempt it too soon, for then it will only result in flabbiness. A true *pianissimo* is the result of strength, not weakness."

London's Musical Policeman

LONDON, Dec. 26.—If a story that is going the rounds of the press may be relied upon London's representatives of law and order are adding musical qualifications to their bountiful supply of accomplishments. It appears that one of London's best known musicians and a certain young novelist were waiting for a taxicab a few nights ago and the novelist insisted upon whistling to his companion a melody which he had composed himself. "It seems all right," said the musician, "but let's try it on a policeman." A tall young constable listened gravely as the two whistled the new-born melody. Then he pronounced judgment.

"There is something to be said for the motif," he declared, "but the accidentals in the fifth bar are feeble and the modulation into the minor at the tenth bar must offend the ear of a well-trained musician." And humming a fragment of "Parsifal" the musical policeman went back to regulate the traffic at Piccadilly Circus.

F. J. T.

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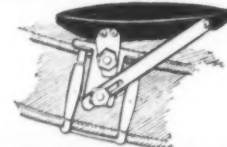
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—Photo by Mishkin.

Mme. ALMA GLUCK SOPRANO

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Young American Prima Donna, on occasion of first appearance after a year abroad with Mme. Sembrich, creates furor at recital---The fact of every seat being sold, crowded standing room, and the turning away of several hundred people, stamps Alma Gluck as one of the most popular concert artists in America---Her voice hailed as one of the most beautiful in the world.

Some of the Remarkable Press Comments:

NEW YORK HERALD

Mme. Alma Gluck was heard here for the first time since her long stay in Europe with Mme. Sembrich, under whose guidance she has been studying, in Carnegie Hall yesterday afternoon. That her voice and her art have developed was apparent. The velvety quality of her voice, the control of her vocal apparatus and her musical intelligence all helped to make her recital a success. There are few artists who can attract a larger audience than that which heard her yesterday.

Most beautiful was the singing of Handel's "O, Sleep, Why Dost Thou Leave Me?" As a singer of German lieder Mme. Gluck was equally successful. "Schubert's "Der Neugierige" and "Die Forelle," Schumann's "Die Lotosblume" and "Frühlingsnacht" and Brahms' "Die Mainacht" and "Dort in den Wieden" all were sung with excellent effect. She was vigorously applauded.

A long and difficult air from "The Tsar's Bride," by Rimsky-Korsakoff, sung without accompaniment, was one of the best things of the afternoon. It had to be repeated. Three French songs by Charpentier disclosed the singer's understanding of the French school.

NEW YORK TIMES

Mme. Alma Gluck who has just returned from Europe to sing again in her native country, can congratulate herself that not many artists, native or foreign, can draw to Carnegie Hall a larger audience than was there to hear her song recital yesterday afternoon. It was her first appearance after her sojourn abroad, during which time she has been studying with Mme. Sembrich. It does credit to her intelligence and sense of the fitness of things that, having made a speedy and altogether unusual success in her experience on the stage of the Metropolitan Opera House, she should realize that all the art of singing and of dramatic impersonation was not yet within her grasp, and that she should betake herself away from the plaudits of enthusiastic opera-goers to put herself under the severe tuition of the one perhaps best able to do her the most good.

Mme. Sembrich has evidently done her voice much good. The voice sounded yesterday more beautiful, smooth, and even in quality than ever before; more exquisite in its transparent color and suave grace. It seemed equal throughout its range. Mme. Gluck has a command of some difficult requisites of good singing, as a legato style, and the long, sustained tones that make Handel's air "O, Sleep, why dost thou leave me?" so exacting. In the mirthful songs of the older style Pergolesi's "O Serpina Penserete" and "Fingo per mio diletto" she sang with grace, and imparted real charm to her delivery of them.

There was so much beauty of line and phrase and tone in her singing of Schumann's "Die Lotosblume" that she was enthusiastically called upon to repeat it.

NEW YORK EVENING MAIL

The return of Alma Gluck to the concert field was one of the attractive features of this season, as was proven yesterday afternoon in Carnegie Hall, where there was not an empty seat in the house and scarcely standing room.

There was a stampede from the moment the doors were opened, and few people left the hall before the beautiful and gracious young artist had sung the numerous "extras."

The program and especially the way she sang it showed the influence upon both voice and style of Mme. Sembrich, with

whom Mme. Gluck spent nearly a year. She has eliminated to a certain degree the throat constriction she formerly had and she now has a lovely quality, with a smooth, even production and enough warmth to give her style variety.

In nothing did she reach more artistic heights than in the sustained work in Handel's "O, Sleep, Why Dost Thou Leave Me?" There were breadth of conception, repose, a beautiful flow of pure tone.

NEW YORK PRESS

Few singers have risen so rapidly to fame in New York without the support of a foreign reputation as Alma Gluck, and few have received so much attention in print as she has recently.

It was hardly surprising, therefore, that the popular soprano faced an exceedingly large audience when she gave her first song recital of the season yesterday afternoon in Carnegie Hall. Every one knew, of course, that she had been a pupil of Marcella Sembrich last summer in wicked, wicked Europe, where American girl students, according to her preachments, are subject to the most devilish temptations, and every one was eager to discover what progress she had made under the expert tutelage of the great Polish prima donna.

It would be well-nigh impossible for any one to come into daily contact with so great an artist as Sembrich, even for a brief space of time, without absorbing something of value, and Alma Gluck showed yesterday that she had not spent the summer months in vain. Not only has she acquired more repose and dignity in her bearing on the stage, but greater technical freedom, as she made clear in Handel's "Lusinghe pui care," and a finer command of legato.

NEW YORK GLOBE

Mme. Gluck's voice is of beautiful natural quality, a singularly womanly voice, and with the voice goes a rare instinctive grace in song, which doubtless lured the Londoners into comparing Mrs. Gluck with the silent Pavlova. Nor does Mrs. Gluck show her growth only in the better, the more forward, placing of her tones and a firmer command of her entire scale, she has advanced also in interpretation and style. She is learning to see the elements of a song in their true perspective, to adjust her effects, to build up her climax to manipulate the close, as a skilful architect rears a finely proportioned edifice.

All these matters bear the stamp of Marcella Sembrich, so did the first two sections of Mrs. Gluck's program, which were pure Sembrich. These, with an exception or two, have been among Mme. Sembrich's most famous songs, and it was good indeed to find Mrs. Gluck's interpretation a continuance of the tradition of her great teacher.

NEW YORK EVENING POST

In the Handel air Mme. Gluck sang with exquisite taste and simplicity and beautiful diction.

In the quieter portion of Schumann's "Lotosblume," she was likewise successful, smooth-flowing melody being her forte at present, but in the more passionate measures there was little expression of the flower's love-sorrow. However, the audience liked it and she repeated it, doing it as well the second as the first time. She sang the following song, Schumann's "Frühlingsnacht," with much charm and freshness. Excellent also was Brahms' "Die Mainacht," which suits the singer's voice and style exactly. As an

encore to the second group, she sang Grieg's "Im Kahne" charmingly.

It would be a pleasure to hear Mme. Gluck sing a group of Rubinstein's Oriental songs. She sang his "Frühlingslied" yesterday. It is a pretty song, but it is not especially stamped with his genius. The plaintive and characteristic Russian air is unaccompanied, the piano playing only the introduction, a short interlude, and a final chord. Mme. Gluck sang the two difficult verses with absolutely perfect pitch. No violin could have been more accurate than her voice was when Mr. Rosenstein took up the piano part at the end of each verse.

NEW YORK EVENING SUN

Much ado about music study here and abroad drew uncommon attention to the return of Alma Gluck at Carnegie Hall yesterday afternoon after a year with Marcella Sembrich, mistress of song. The young singer, whose debut in a New Theatre "Werther" is still remembered, showed her training in a programme of twenty lyrics and four languages. It was a chief pleasure of the day to hear English sung as she gave it in Handel's "O Sleep, Why Dost Thou Leave Me?" which was one of Sembrich's own songs. Some further fruits of a serious ambition appeared in the German Lieder and Italian airs.

An air from "The Tsar's Bride," by Rimsky-Korsakoff, was sung neither in Russian nor English, but German words, but its bare chant, almost without a note from the piano, was the big surprise of the day.

NEW YORK WORLD

Back home after a season of coaching with Mme. Sembrich at her Italian residence, Alma Gluck, a former favorite soprano of the Metropolitan forces and as popular on the concert stage, gave a recital in Carnegie Hall yesterday afternoon.

A big audience greeted the New York prima donna and showered her with applause and floral tributes.

Mme. Gluck presented a long and varied programme with the same style, graciousness and vocal excellence her admirers have been taught to expect. Her art, from an interpretative viewpoint, has grown, due probably to Mme. Sembrich's influence. This was especially shown in Handel's "O Sleep, Why Dost Thou Leave Me?" a song that Sembrich used to make peculiarly her own.

NEW YORK AMERICAN

Since her departure from the Metropolitan Opera House, of which she had for two years been an ornament, Alma Gluck has been abroad studying and polishing the art of song under the guidance of that great and charming artist, Marcella Sembrich.

Yesterday Mme. Gluck returned to us at Carnegie Hall, where she gave the most numerously attended, and in some ways the most successful, recital of the season.

Mme. Gluck was welcomed back with every sign of warm delight. She sang with charm and taste, except in three or four of her American songs. Within the past year, or two years, her small but lovely soprano has lost nothing of its purity, and it has gained, maybe, in flexibility. It is a voice which has been rightly "placed" by nature, and it is always heard to great advantage on the concert platform. Mme. Gluck's diction was as clear and delicate yesterday as ever. It gave the audience (which filled every seat in the vast auditorium) one more proof that English, well sung, is as musical as the Italian tongue.

WOLFSOHN MUSICAL BUREAU, No. 1 West Thirty-Fourth St., New York

KNABE PIANO USED

ATLANTA ORGANIZING HOME TALENT IN MUSIC

City Awakened to Spirit of Progress by John C. Freund Lecture — Two New Organizations, Woman's Choral Club and Grand Opera Chorus, Already Making Their Influence Felt—"Martha" the First Opera Attempted

ATLANTA, GA., Jan. 12.—Atlanta has always loved good music and a goodly number of her people have been able to appreciate its meaning. But never has there been such a movement afoot for the organization of home talent as of late.

John C. Freund's recent lecture in Atlanta opened the eyes of many prominent women to the fact that, with opera here only once a year, there is scarcely a chance for the people to become familiar with any but the fewest and most popular of the great works, whereas if there were a local grand opera chorus things would be different. The expense of producing would be comparatively small and there could be more frequent presentations of the operas, according to the increase of funds and membership.

Nearly all the cities of its size have had their choral clubs, orchestras and grand opera classes for some time and it is hard to explain why Atlanta has not already established a high standard in a similar way.

However, the last Fall has seen a great awakening, and now there have been established two new clubs: The Woman's Choral Club and the Grand Opera Chorus.

Mrs. W. C. Jarnigan, a woman popular in social circles as well as a woman of remarkable musical attainments, is president of the Woman's Choral Club and she is ably supported by the other officers, Mrs. Carthew-Yorstoun, vice-president, and Mrs. Albert Spalding, secretary. It will be interesting to know that Mrs. Spalding is a relative of the famous violinist of that name and when matters musical are concerned she seems to own extraordinary perseverance. A club with such a woman's influence must necessarily succeed.

The purpose of the club is to study the operas, each in its original language, along with a complete history of the composer's life and the conditions under which he wrote.

Interest in the Grand Opera Chorus



Mrs. W. C. Jarnigan and Her Daughter. Mrs. Jarnigan is President of the Atlanta Choral Club. Insert on Left—Mrs. Albert Spalding, Secretary Woman's Choral Club. Inset on Right—Mrs. Carthew-Yorstoun, Vice-President Woman's Choral Club

is rapidly growing. Both male and female voices are being trained by the efficient director, Mortimer Wilson. Mr. Wilson has written several musical scores himself and is conversant with all operatic music. He also has charge of the Philharmonic Symphony Orches-

tra. He is now planning a performance of "Martha" with the Philharmonic Orchestra providing the accompaniments. January 16 is the day set for this first attempt at opera by local talent, and great hopes are entertained for a successful performance.

Zoellners Play Modern Works Before Harvard Audience

BOSTON, MASS., Jan. 3.—The Zoellner Quartet gave a highly enjoyable program before the Harvard Musical Association last evening when it presented Glazounow's Suite, op. 35, a new "Romantic" Serenade by Jan Brandts-Buys, and Sinding's Serenade for two violins and piano, op. 92.

The ensemble was excellent both in the Russian quartet, a work of pleasing build, while the modern note in the Brandts-Buys was effectively portrayed. There was much enthusiasm and repeated recalls for the players. Agreeable variety was lent the program by the performance of the Sinding Serenade, in which Antoinette and Amandus Zoellner played the violin parts and Joseph Zoellner, Jr., the cellist, of the ensemble, the piano.

Dr. Richardson Assisted by Daughters in "Boys' Voices" Demonstration

At the regular monthly meeting of the Fraternal Association of Musicians held on January 6, Dr. A. Madeley Richardson was the guest of the evening. The topic of Dr. Richardson's lecture was "The Training of Boys'

Voices," and he was assisted by his three daughters in the illustration of his remarks. As Dr. Richardson now has a mixed choir he had no boy choristers to illustrate his talk, so he used his daughters, whose voices he had trained exactly as he trains boys, since it is his contention that there is no difference in the training of women's and boys' voices. The meeting was held at the residence of the president, Edward W. Berge, and there was a large attendance.

American Soprano Engaged for Gaité-Lyrique in Paris

PARIS, Jan. 3.—May Peterson, the American prima donna soprano, who made a highly successful debut at the Gaité-Lyrique two months ago in the title rôle of "Lakmé," has been engaged by the new director, M. Charbonnel, to sing principal lyric rôles at least twice weekly until May, 1915. It is stated that Miss Peterson's salary is one of the largest ever offered by the Gaité-Lyrique, a fact that reflects the remarkable impression she has made upon the Paris public.

Toronto Success for Mabel Beddoe
Mabel Beddoe, mezzo-contralto, was heard in a recital on December 30 at

Nordheimer Hall, Toronto, Can. Her first number, the "O Don Fatale" aria from "Don Carlos," displayed Miss Beddoe's exceptionally clear and sweet voice. Distinct enunciation was another feature of Miss Beddoe's performance. "Should He Upbraid," the first of a group of English songs, was sung with much delicacy. "Love Lily" and "A World Enchanted," by H. Franke Harling, were beautifully interpreted. The German songs were also sung in such a finished style as to gain an instant recall.

Italian Contralto Departs; Never Wants to See Pacific Coast Again

Fanny Anitua, Italian contralto, who has been singing with the now defunct Western Metropolitan Opera Company in San Francisco and Los Angeles, arrived in New York last week from the Coast on her way to Milan, where she is to rejoin the company at La Scala. She said that she hoped never to see the Pacific Coast again.

Jamestown Choristers in Praiseworthy "Messiah"

JAMESTOWN, N. Y., Dec. 30.—Local pride in the Jamestown Choral Society

received a strong impetus in the splendid interpretation of the "Messiah" in the State Armory on December 29. An audience that practically filled the drill shed listened to the performance under the guidance of Samuel Thorstenberg, director of the Jamestown Conservatory of Music. The work was given under the auspices of the Jamestown Chapter, Daughters of the American Revolution, and the proceeds went to the Soldiers' Monument fund. The soloists, all from Toronto, were Laura Homuth, soprano; Barbara Foster, contralto; Arthur Baxter, tenor, and David Ross, basso, with Anna Abigail Knowlton, Don Howard Wheeler and Arthur Goranson as accompanists.

ANN ARBOR'S MAY FESTIVAL

Organ Recital Added to Attractions—Famous Soloists Listed

ANN ARBOR, MICH., Jan. 7.—Plans for the twenty-first annual May festival to be held in Hill Auditorium on May 13, 14, 15 and 16 are rapidly being consummated and Director Stanley announces that a sixth concert in the form of an organ recital on the rebuilt Frieze Memorial organ will be added to the original prospectus. This concert will be given on Saturday afternoon of the festival week by Earl V. Moore, head of the organ department of the University School of Music, with Inez Barbour, a distinguished American soprano, soloist.

The Chicago Symphony Orchestra with seventy men will appear in the five remaining concerts. The University Choral Union of three hundred voices will sing in two concerts, interpreting the "Messiah" and Elgar's "Caractacus," while a chorus of several hundred school children will take part in the Friday afternoon concert by offering Benoit's "Into the World." The following eminent artists have been engaged: Inez Barbour, Alma Gluck and Florence Hinkle, sopranos; Margaret Keyes, alto; Riccardo Martin and Lambert Murphy, tenors; Pasquale Amato and Reinold Werrenrath, baritones; Henri G. Scott, basso, and Earl V. Moore, organist.

The remaining concerts of the pre-festival series scheduled are the Choral Concert, Marion Green and Lucile Stevenson, soloists, January 23; Carl Flesch, violinist, February 18, and Ignace Paderewski, March 2.

CONCERT FOR MASONS

Quartet of Popular Singers and Violinist Jacobs in Pleasing Program

At a concert given by the Scottish Rite of Freemasonry at Masonic Hall, New York, on January 8, the soloists were Marie Stapleton Murray, soprano; Max Jacobs, violinist; Elsie Baker, contralto; Dan Beddoe, tenor, and Frederick Wheeler, baritone. Mrs. Murray instantly won the audience with an aria from "Madama Butterfly," her voice being refreshingly clear and resonant. Mr. Jacobs gained much applause through his artistic interpretation of "Walther's Prize Song" from "Die Meistersinger," followed by Smetana's "Aus der Heimath," Mischa Elman's adaptation of Schubert's "Berceuse" and Wieniawski's "Polonaise," all of which were creditably performed, and as an encore Mr. Jacobs gave Dvorak's "Humoresque," for which he was repeatedly recalled. Mr. Beddoe's work was decidedly pleasing in Gounod's "Lend Me Your Aid," and Mr. Wheeler sang the Oley Speaks "On the Road to Mandalay" most effectively. Conspicuous in the first part of the program was Liza Lehmann's cycle, "From a Persian Garden," and the Trio from "Faust." Miss Baker gave a pleasing performance of Teresa Del Riego's "Slave Song" and Newton's "April." The second half of the program consisted of Wilson's "Flora's Holiday," performed by the quartet.

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THE IMPROVISATIONS OF FRANCIS GRIERSON

A Musician Who Never Studied Music—Education by Intuition—A Daring Pioneer—Borders of Religion and Art—Exponent of a New Principle

By ARTHUR FARWELL

IN the psychic improvisations of Francis Grierson upon the piano we are brought face to face with new problems of musical analysis and appreciation. Improvisation in itself is no new thing, and some of our famous pianists have upon occasion shown a remarkable aptitude for it, even at a very early age. Our generation has produced infant prodigies who could improvise in a truly musical way upon an original or a given theme. Josef Hofmann had this power in a notable degree. But imagine for a moment what would have been the result if Hofmann had let the entire current of his musical nature run into the exercise of this one faculty, and had refrained from all music study of every kind, and from all playing of the compositions of others. Under such conditions he would not have become the kind of musician that he is to-day, but it is more than likely, it is inevitable that he would have developed peculiar powers in the direction of improvisation. The turning of our whole life-current into any particular faculty necessarily produces an extraordinary development of that faculty. It is precisely this thing, so far as the musical aspect of his nature is concerned, that Mr. Grierson has done. He has never studied piano technique or musical composition. His technique is "his own invention," and even that he has not worked out alone in retirement, but has merely allowed it to grow spontaneously and intuitively in his performances before audiences. In other words we are dealing here with a phenomenon of spontaneous life expression, a psychic phenomenon if you will, and not with an objectively studied art.

Kinds of Improvisation

There are two more or less clearly defined modes of improvisation. One may be called academic and the other inspirational. In the first the musician takes a definite theme, either original or given, and puts it, so to speak, through its paces. He displays it in major and minor, in treble and in bass, in canon or in fugue, until he has exhausted his objective mental capacities upon it. The process is primarily a conscious intellectual one, although there is nothing to prevent it from attaining to inspirational moments if the musician is capable of them. Inspirational improvisation, on the other hand, is a subjective phenomenon and takes little account of such academic handling of themes. It depends upon forgetfulness of self and of all musical science and is credited with less logic of formal structure than the other sort of improvisation, but with a higher value from the standpoint of sheer musical inspiration. Some of the greatest composers have possessed the faculty for such inspirational improvisation, and it is improvisation on this plane alone with which Mr. Grierson is concerned. He brings no academic artifice or formula to the reinforcement of his art, if indeed "art" is a term which should be applied to his music, but lets it stand or fall wholly by the quality of his intuition of the moment, wheresoever it may lead him. Neither of the two modes of improvisation has ever been anything more than occasional or incidental with musicians, at least in the modern world, and it is the signal peculiarity of Mr. Grierson's musicianship that it consists of improvisation to the exclusion of everything else, even to the exclusion of all study or practice.

Exceptionally high as is his development along the lines of modern, and even ultra-modern culture, especially in literature, he cannot, or at least has never concerned himself to try to read even the simplest music.

At the very threshold of Mr. Grierson's province we are driven to the use of unusual terms in the endeavor to convey a true impression of what appears there. Perhaps we may say with some measure of truth that Mr. Grierson's music is more nearly a religion than an art. It is a matter for belief rather than for criticism. It is a state of spirit that one carries away from it rather than the *impedimenta* of material melodies and harmonies. Between the prodigy or the virtuoso displaying his improvisational verve in the glare of the concert hall, and this unassuming musician of reverent and reflective spirit, in the twilight of a darkened room, lost in the weaving of his tonal dream, there is no thinkable connection.

A Musical Religion

The followers of Mr. Grierson's music will be those who seek rest and refreshment in the life of the spirit, not those who seek new excitement in the world of art. In its capacity of a kind of musical religion his music will have believers and disbelievers. It is not for the modern music critic, professional or amateur, with his exorcism of intellectual musical pride, nor for the bustling woman of fashion who must be up with every new thing. Neither is the modern musician in general, however sympathetically inclined, apt to understand this music at once. He knows too much. It required the hearing of several of Mr. Grierson's improvisational sessions on my own part before I began to feel that I had a fair understanding of his music. I had to throw away so much of what I knew about harmony, melody, counterpoint, overtones and whole tone scales before I could perceive what he was saying with his simple triads and broad rhythms, that I felt as if I did not have enough of the material of musical appreciation left with which to take hold of any musical expression. With the "ancient Egyptian" and other Oriental inspirations which form so prominent and interesting an aspect of Mr. Grierson's music, I did not experience this difficulty. These are so striking and convincing in their exotic quality, and so characteristic in color that their spirit is quickly grasped. They will occasionally present scale-effects utterly baffling to the analytical listener, even if he has some familiarity with Oriental scales.

This "error in the fourth dimension," of looking for what is not there, and consequently overlooking what is there, wears away finally, and even the sophisticated hearer perceives the creative force, lofty and serene, or turbulent and terrible, as it sometimes is, which underlies this music, however far from our ultra-modern developments its technical medium may be. It is this presence of the creative spirit that is the pre-eminent characteristic of Mr. Grierson's music. He never sets forth to out-modern the moderns, or to confound our dissonance-braving ears with still more complex problems. In a message of simplicity and breadth, in terms which might often be called old-fashioned, he calls to us to come back from the *impasse de caviare* into which we have wandered, not to Mozart, or Bach, or to any other of the great ones who had his

own message for his own time, but to the highway of life, rhythmic, exultant, ever new, with its upward trend toward the simple and great verities of the spirit.

No Improvisation Repeated

While Mr. Grierson has developed certain types of music, certain types of theme, color, rhythm, as any composer would, along the general lines of which his imagination travels, no actual improvisation is, or can be, exactly repeated. The element of surprise, however, is never far away, and the player follows new leads with amazing confidence and certainty. Moreover, his types are widely divergent in character. To hear him in one of his more dynamic improvisations is a remarkable experience. The room is dim, almost dark. The player can scarcely see the keyboard. He strikes a simple triad, and one hears a few tentative fragments of phrase. Perhaps a staccato passage will occur before the current of sound settles down to its course. A definite rhythm sets in. Melodic passages begin to grow out of this rhythm, above, below, in the midst of the harmony. The chords are broad and orchestral—it sounds as if the player had three hands. The sound increases. The player is driven on as if by an irresistible power. New ideas leap into the scheme, like Minerva springing full-grown from the head of Jove. Rhythm—rhythm above all! An unhesitating power drives it on. The player is certainly not "making this up" in his head! The dynamic climax is rounded, and fragments of theme are heard as the body of tone gradually dies away in a long, smoothly graded diminuendo. The musical idea and the sound end at the same time, unlike many modern compositions. The whole is more like a phenomenon of nature than a piece of art.

Analytic Viewpoint

If the analytical mind, judging from the standpoint of the modern schools of music, has meanwhile been trying to discover just what has been happening, it will have noted that scarcely anything beyond primary triads and seventh chords have been used, little or no appeal having been made to the modern sense of harmony or harmonic dissonance; that the melodies, though bold, song-like, and poetic in feeling, are generally archaic in cast, as are also the accompanying figurations. Rhythm, on the other hand, has assumed a boldness, a massive elemental character, a breadth and daring directness, affording a most striking contrast to the evasive subtleties of most modern music. A wealth and continuity of impulse reveals itself, which is often nothing less than astonishing, and which would be positively uncanny were it not for the quality of nobility which characterizes Mr. Grierson's musical ideas. The unity and logic of form is one of the most striking characteristics of these improvisations from whatever angle, rhythmic, dynamic, or thematic, they are viewed. By nothing is their claim to artistic and psychological authenticity more strongly pressed than by this quality, one in which improvisations ordinarily are notoriously deficient. Mr. Grierson preserves at all times, and indeed lays particular emphasis upon a beautiful and noble ideal of tone, and his tonal effects have an added richness from the extended chords which he employs, his hands having the amazing reach of an octave and a half.

To what I have said regarding Mr. Grierson's harmonic and melodic scheme there are two notable exceptions—his "ancient" Oriental inspirations (they are certainly Oriental, and as certainly not modern) which are distinctly exotic, and certain rare moments when he transcends his general harmonic and melodic scheme and is led upon some wholly strange and baffling effect.

Pioneer of New Principle

Mr. Grierson is a pioneer in the proclamation and development of a new principle in music—a principle which he probably realizes to be capable of a greatly extended development in the future. In throwing his whole musical capacity over upon his psychic or intuitional nature, and refraining from all study of modern harmony and composition technique, he has performed a heroic

act, even if an extreme one, in behalf of the progress of the human spirit, an act which lends itself to comparison with those of all heroes and martyrs of progress in the past. This tentative evolutionary essay requires very special conditions for the best results, conditions which are not obtainable on every occasion; for we have not yet learned to command the psychic forces as surely as we have harnessed the electric current and the x-ray. It is in a course or series of several of his improvisation recitals that acquaintance with Mr. Grierson's music will best be made, for to be adequately known it should be known in various of its aspects, and on any given occasion one general mood is apt to prevail.

AMERICAN ARTIST ENGAGED

Matilda Haussmann, Mezzo Soprano, to Sing at Century

Milton and Sargent Aborn, general managers of the Century Opera Company, have engaged another American singer in the person of Matilda Haussmann.

Miss Haussmann is a mezzo-soprano who received all her musical education in New York, her native city. She toured Germany in concert last year, singing in Hanover, Dresden, Munich, Berlin and other musical centers, and also sang in concert in Florence, Naples, Rome and Genoa, in Italy.

Miss Haussmann sang in "The Messiah" in Brooklyn and Cleveland with Mme. Schumann-Heink. At the Century Opera House she will first be heard in "Hänsel und Gretel" and "Cavalleria Rusticana."

Miss Haussmann's family originally came from Hanover, Germany, and she is descended from a long line of opera artists.

Flesch's Début in Recital

Carl Flesch, the distinguished Hungarian violinist, will give his first recital at Carnegie Hall, New York, Thursday afternoon, February 5.



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The Harp Still in Its Infancy, Says Virtuoso Carlos Salzedo

Despite Its Ancient Derivation, Noted Performer Declares Little Progress Has Been Made in Enriching Its Literature — Why Few Great Composers Have Written Effectively for It

DESPITE its ancient associations the harp, and especially its literature, is still in its infancy according to Carlos Salzedo, recognized as one of the leading artists of this instrument in America. The distinguished harpist was found in his New York studio the other day by a representative of MUSICAL AMERICA.

It was, in truth, an artist's studio—tastefully furnished in a manner which disclosed the cultured mind. The room was long and spacious, with occasional touches of glowing color, the skylight was carefully curtained and a subdued light pervaded the room. In the farthest corner a shining concert grand reposed, nearby a harp and in the center of the chamber another harp, convincing evidence of the host's artistic inclinations.

"I can account for this tardy development of the harp," he went on to explain. "For you must realize that the great dearth of real literature for the harp may be traced to the simplest of sources. Seldom is the capable harpist a thorough musician, and inversely the composer of genuine merit has not been a performer nor has he displayed sympathetic knowledge of its possibilities and limitations. As a rule," he continued, speaking of those composers who have written great music and occasionally strayed into the domain of the harp, "they display an ability to venture along a certain way (conventional, to be sure) and after reaching a more or less definite point they inevitably stop without having in any sense delved into or sounded the instruments' true possibilities. Nor have they furthered its advancement. This, then, is what we need and it sounds ever so simple: a composer of thorough technical resources who is at the same time a competent performer, better still a virtuoso. Grant but a few such men and the harp would soon have a nucleus around which a wealth of truly fine literature might grow."

"I could mention to you a host of names, well known to the musical world, as being virtuoso harpists, with a startlingly scanty knowledge of the theory of music. Even Hasselmans, who achieved world-wide renown and who was my master at the Paris Conservatoire, was weak technically."

There are a few harpists to-day who command the undisguised admiration of Mr. Salzedo. He spoke at some length of Henriette Renie, Marcel Tourvisir and Ada Sassoli and praised them for their fine sympathetic feeling for the instrument. Explaining why, even though he

had the opportunity to compete for the post at the Paris Conservatoire left vacant by Hasselmans's death, he chose to come to America, he said: "I am young

lieve it is in every man to say something, regardless of what art or calling he pursues. Having something to say, it is his sacred duty to utter it and that is one of the reasons why composition is the major ambition of my life. I have done much work in composition, little that makes for pretentiousness, yet I believe that I have said some beautiful things. At least I may lay claim to the distinction of having composed the first Fugue for Harp. It forms the last of the variations upon an original theme. I have them here; it is dedicated, as you see, to Henriette Renie." The writer glanced over a rather voluminous set of variations, in spots fairly blinding



Carlos Salzedo, the Noted Harpist, with His Pupil and Fiancée, Viola Gramm

and active and it is but natural that I should wish to see something of the world before settling down. Such a post, much coveted as it is, I should prefer when I attain the age of fifty or sixty. Snugly set between France, Italy and Switzerland, at a place called Annecy, I have a home which I visit every Summer. Here, far away from the noise and business of great cities, I settle down to a few months of rest and pursuit of my real ideal, which is composition. Does it surprise you very much to find that this is, above all, my true ambition—to be a worthy composer? My instrument is not exactly a means to an end, yet first of all I be-

technical difficulties, full of refined cadences and harmonies and showing unmistakable evidences of true originality. So it was with eagerness that he requested Mr. Salzedo to play these variations. With a smile of assent the virtuoso swept forth a few chords of prelude, chords struck with a surety which displayed the inner, ever-present mastery. And then the theme was sounded, "Maestoso," a noble, dignified series of chord progressions, hinting, in their health and vigor, at Bach and now and again Beethoven. While the writer followed the printed pages Mr. Salzedo proceeded with a group of remarkable variations upon this theme. Now tender and pleading, now in cajoling accents, now in a mood of scherzando-like playfulness and yet again with scintillating floriture—so was this simple, healthy theme varied and always with a sure, firm touch. Last of all came the aforementioned Fugue. Starting very quietly the theme is given out in single notes; now the left hand takes it up and soon the development proceeds in orthodox fashion enriched, however, by a wealth of harmonic embellishments. Astoundingly difficult as it is, the virtuoso played it all with an ease and a grace that was fairly startling. And when it was all over he turned the conversation into other channels. A robust virility, despite his slight stature, marks the man. His mind is quick and active; vivacious and polite to a degree, he crowns it all with a becoming modesty. His ardent hope is to see the time when the composer-harpist will be far less of the *rara avis* species. He is, in the broadest sense, a pioneer, for he is a composer of rare gifts and a master harpist. And he is proud and thankful that it has been given to him to brand the way for future generations, to have something to say and to say it as honestly and intensely as he knows how.

B. R.

NEW SONATA PLAYED BY THE MANNESSES

Composition by Rosario Scalero
Has Its First Hearing at New York Recital

A large and thoroughly appreciative audience gathered to hear David and Clara Mannes at their third sonata recital of the season at the Princess Theater on Tuesday afternoon, January 6. Their art is too well known to need extended comment at this time and their program was a superb example of its kind, embodying, as it did, a new Sonata in D Minor, by Rosario Scalero, Bach's Sonata in A Major and the Chausson Concerto for Violin and Piano, with accompaniment of string quartet, heard recently at one of Walter Damrosch's concerts.

The Scalero sonata is a worthy example of modern craftsmanship linked with nobility of musical thought. Curiously paradoxical as it may seem, this sonata is at once reminiscent of Grieg and Brahms. The similarity to Grieg, however, is apparent only in the beginning of the first movement and is soon dispelled by distinctly original musical thought of uncommon worth. The first movement is somewhat loosely strung together and is at times a trifle incoherent. The composer appears to be unusually fertile in musical invention and his wealth of melodic ideas leads him to distribute them with too lavish and prodigal a hand. It is in the second movement, which was superbly rendered, that the influence of Brahms becomes apparent. Here the big, noble melody was sung forth by Mr. Mannes with all of that serious musicianship for which he is noted. The last movement, a surgingly passionate waltz-like idea in D minor, taken at first upon the G string and varied later in delicate fashion, was interpreted in a manner that brought forth continued applause from the delighted audience—convincing proof of this general appeal which the work exerts.

Bach's Sonata in A Major was finely given and graciously received, but the real triumph of the afternoon was achieved with Chausson's D Major Concerto, which enlisted the aid of Messrs. Edouard Dethier, first violin; Herbert C. Corduan, second violin; Samuel Lifschey, viola, and Paul Kéfer, cello. There can be little doubt that this work forms a notable contribution to modern chamber music literature. The intense first movement, the fascinating, lilting "Sicilienne," the wonderful "Grave," with its tremendous climax, the humorous, quasi-satirical finale—each movement stamps this concerto as one which will live and thrive despite its technical demands. The quartet rendered able assistance and the audience evinced its approval in unmistakable manner.

B. R.

Marguerita Sylva Likely to Join Berlin Opera

BERLIN, Jan. 3.—It is reported that Marguerita Sylva, who so impressed the Kaiser with her latest appearance in "Carmen" at the Royal Opera, is to become a regular member of that organization. She is certain of a permanent engagement here if she will accept it. When she leaves Berlin at the end of her guest engagement she will sing at the Buda-Pesth Royal Opera and later at the Imperial Opera in St. Petersburg. She is a regular member of the Opéra Comique in Paris.

Slezak's Only New York Recital

Leo Slezak, the tenor, will give his only New York song recital at Aeolian Hall, Saturday evening, January 17.

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CORDIAL WELCOME FOR ALMA GLUCK

Soprano Gives First New York
Recital Since Studies Abroad
with Sembrich

Following upon eight months of tutelage under Mme. Sembrich in Europe, Alma Gluck was heard for the first time in New York this season in a recital of songs at Carnegie Hall on Tuesday afternoon of last week. Never since she first assumed prominence in operatic rôles not in themselves prominent has the young soprano failed to exert a very well-defined impression on the local public by reason of a happy conjunction of vocal charm, intelligence and personal attractiveness. In the concert field wherein she has more or less sedulously exploited her talents she has rapidly built up as notable a following as in the opera house. Last week's recital showed that public interest had not been diminished by the fact of an extended absence. Mme. Sembrich herself could not have filled the house more effectually, nor could her name have drawn forth a gathering more representative and brilliant.

The program exemplified laudable ambitions of various kinds. It began with an eighteenth century set—Pergolesi's "O Serpina Penserete," Handel's "Lusinghe piu care" and "Oh! Sleep, Why Dost Thou Leave Me?" and Pauline Viardot's arrangement of the anonymous "Fingo per mio diletto." Schubert's "Neugierige" and "Forelle," Schumann's "Lotosblume" and "Frühlingsnacht" and Brahms's "Mainacht" and "Dort in den Weiden" followed and were in turn succeeded by a Rubinstein number, an unaccompanied air from Rimsky-Korsakoff's "Czar's Bride" and three Charpentier songs—"Les Trois Sorcières," "Prière" and "Chevaux de Bois." American songs occupied the last group—Marion Bauer's "Star Trysts," John Powell's imaginative "Heartsease" and numbers by Arthur Rosenstein, Kurt Schindler and Sidney Homer.

Expectancy was on tip-toe regarding the nature of the improvements which

the Polish diva's instruction had wrought in the voice and art of the young soprano. Changes there doubtless have been, some of them for the better. Yet it would be idle to maintain that Mme. Gluck has yet attained the station at which the artistic satisfaction she affords is consummate. She is a young woman, however, and has time to "arrive." The voice itself continues a joy in sheer beauty, though a lurking suspicion would not down that it had forfeited in some measure that quality of limpid freshness and striking individuality of timbre that has always been among its most emphatic attributes.

The emission of medium tones is far better than it used to be—in fact, offers no room for caviling. Her uncertain management of the upper ones is, however, one of the most vulnerable points in her singing at present. There were moments in which they were enchanting in quality and seemingly perfect in placement, and others in which they were very much the contrary, thin and forced. Mme. Gluck has yet to work for the equalization of the upper register. With that attained the voice will be a singularly even one.

Polish of artistic interpretation is a phase in which the young singer has grown perceptibly. Her delivery of the songs of Schumann and Brahms was always tasteful and carefully planned, though not inherently emotional nor invested with the quality of unassailable inner conviction. Her forte has ever been the utterance of the artlessly simple. Time may afford her the powers needed to grasp and express the deepest elements of such songs as Schumann's "Lotosblume" and especially of Brahms's "Mainacht." Vastly better than either of these was her performance of Grieg's lovely "Im Kahne," which she sang as an encore with delicious effect.

It cannot be said that Mme. Gluck's delivery of the florid eighteenth century airs was impeccable either in point of style or in vocal flexibility. But that of "Oh! Sleep, Why Dost Thou Leave Me?" was superb, lovely in the quality of its sustained *legato*, perfect in the unbroken line of its far-stretching phrases. A whirlwind of applause greeted this achievement. Another high-water mark of the afternoon was the exotic Russian air from the "Czar's Bride," in which the artist's intonation never wavered a hair's breadth—a remarkable feat in the ab-

sence of an accompaniment. The Charpentier songs, musically insignificant, were well done and in the majority of the American numbers the singer was in her element. Most interesting of these were the songs of John Powell and Marion Bauer.

Arthur Rosenstein played the accompaniments in a none too distinguished manner. H. F. P.

HAD TO CANCEL RECITAL

Paderewski's Portland, Ore., Audience
Would Have Been Too Small

PORTLAND, ORE., Jan. 9.—Insufficient public interest caused the cancellation of the Paderewski recital here to-day. Paderewski refuses to play to a half-empty house, believing that he cannot do himself justice under such a condition, and, as the advance sale showed that there would be but a handful of persons present he requested the cancellation.

The financial supporters of the recital were willing to have the performance go on and pocket their losses, but Paderewski declined to allow them to make the sacrifice.

Eames and Gogorza in Charity Concert

At a concert given in the Waldorf-Astoria on January 9, given for the benefit of the New York Orthopedic Hospital and Dispensary, the artists were Emma Eames, soprano; Auriol Jones, pianist, and Emilio de Gogorza, baritone. Mme. Eames's first number was Bach's "Mein Glaubiges Herz," with cello obbligato by Paul Kefer. She sang with her husband, Mr. de Gogorza, Faure's "Crucifix" and also the duo from Mozart's "Don Giovanni," "La ci darem la mano." Mme. Eames sang also two groups of songs in English, French and German and Mr. de Gogorza made a success with a group of Spanish songs. Miss Jones played compositions by Liszt, Gardiner and Grainger.

Praise for Gertrude Rennyson and Philadelphia Orchestra in Wilmington

WILMINGTON, DEL., Dec. 13.—Gertrude Rennyson, the dramatic soprano, was the soloist at the second concert of the Philadelphia Orchestra, given in the Playhouse on January 12. Miss Rennyson won immediate recognition and warm

praise for her interpretation of "Senta's Ballad" from the "Flying Dutchman." The all-Wagner program offered by Mr. Stokowski included "Entrance of the Gods Into Walhalla" from "Das Rheingold," "Wotan's Farewell" and "Fire Music" from "Die Walküre," "The Ride of the Valkyries" from the same opera and the "Tannhäuser" Overture and Venusberg Music. The orchestra played this music with thrilling effect.

E. Eleanor Patterson's Art Enjoyed by Yonkers Masons

YONKERS, N. Y., Jan. 10.—E. Eleanor Patterson, contralto, made a good impression recently in a song recital before the Fern Brook Masonic Lodge. The singer won much applause for her artistic delivery of Tunison's "Song of a Heart." Her other numbers, "Se Saran Rose," by Arditi, and an anonymous offering "Song of the Sea" were equally well received. Miss Patterson revealed a warm, sympathetic voice of wide range.

MARCHERITA

BERIZA

the Charming Young
French Soprano
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in "La Bohème"



PRESS REVIEWS

Boston Post, Jan. 4, 1914.—An admirable foil to this figure was Mme. Beriza's Musetta. It may be said that it is rare when two such intelligent singers of the same sex appear on the stage at the same time. This Musetta was adorable and artistic from the first note to the last. It is probable that Mme. Beriza's voice will be a greater one later on, yet her equipment is fully adequate to the rôle she undertook. She sang with exceptional intelligence. She did not drag her waltz song beyond recognition. She did not overdo her business, and as what may have been a certain degree of nervousness wore off, her performance increased steadily in interest. An artist of exceptional personal charm, an accomplished actress and a most thoughtful interpreter. Such a refined and individual art is needed in a traditionally misinterpreted rôle.

Boston Herald, Jan. 4, 1914.—Mme. Beriza was a vivacious Musetta, whose pertness and petulance were within the frame of comedy, and did not fall into farce. She dressed the part with rare taste and acted with an artistic intelligence that prevented her from appearing a vulgar romp.

Boston Traveler-Herald, Jan. 5, 1914.—Mme. Beriza made her first appearance in Boston, singing Musetta, and her acting and her singing both gave promise that she will be a decided addition to the company. Her appearance in another rôle will be anticipated.

Boston American, Jan. 4, 1914.—Margherita Beriza, the French soprano, is also very pretty, with a native Parisian vein of humor. She sang the waltz song with much taste and good tone.

Boston Daily Advertiser, Jan. 5, 1914.—Margherita Beriza, another newcomer in the local opera, made a sufficiently petulant Musetta, breaking hearts and crockery in turn. In the ensembles of the latter she displayed vocal strength and control that deserved much praise, and was followed by more flowers.

Boston Globe, Jan. 4, 1914.—Her Musetta preserves coquettish vitality without wantonness, can be amiably waspish in private life, and in the hour of death can know generous impulse and sacrifice. Mme. Beriza made a Musetta of engaging appearance and sang acceptably.

EVAN WILLIAMS

—TENOR—

Wins Another Success

Philadelphia Press Notices in the
"Messiah"

December 30, 1913

"The Bulletin."—One of the soloists was EVAN WILLIAMS, who was singing with the Society for the first time and who made the most profound impression. His delivery of the opening recitative, "Comfort Ye," was eloquent, and he sang the air "Behold and See" with such sincerity of feeling and so much pure beauty of tone that a repetition was demanded. Mr. Williams's style is peculiarly intimate. He gives the effect of addressing his hearers in persuasive words rather than singing to them, and the result is altogether delightful. It is safe to say that few oratorio tenors have been heard in this city who surpass him in that rare union of perfect style with a beautiful voice.

"The Telegraph."—To EVAN WILLIAMS belonged the honors of the evening. His rendering of the opening number, "Comfort Ye, My People," was a revelation of artistry without a flaw, while his later solo, "Thy Rebuke Hath Broken His Heart" had to be repeated in response to an insistent demand, and was inexpressibly delightful for the appealing beauty of its artistic phrasing and perfect vocalization.

"The Press."—EVAN WILLIAMS, robust and self-possessed, gave a rich treat in the highly intelligent conception of his recitatives, possessing a pure, well-modulated tenor voice.

"The Record."—Evan Williams has a genius for expressive singing and was literally stormed with applause.

"The North American."—Particular interest was displayed in EVAN WILLIAMS, the tenor, an accredited master of oratorio interpretation. Mr. Williams sings with luscious purity of tone, clear diction, and a fine sense of poetic values.

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Robert Armbruster, Philadelphia, Pianist,
Who Has Been Invited to Play at the
White House January 20

PHILADELPHIA, Jan. 10.—Robert Armbruster, the young pianist of this city, who has met with notable success in his appearances with the Philadelphia Orchestra and in concert and recital, has just been honored by an invitation from President and Mrs. Wilson to play at the White House on January 20 at a musicale to follow the diplomatic dinner to be given by President Wilson. Mr. Armbruster on that occasion will play Liszt's "Rigoletto" Paraphrase and the same composer's "Tarantella." A. L. T.

Gilbert and Sullivan Company to Open Season in Canada February 26

The Gilbert and Sullivan Opera Company has been reorganized and with De Wolf Hopper as the star will open its season in one of the Canadian cities on February 26 for a long tour preceding the annual late Spring engagement at the New York Casino. The featured production "on the road" will be "Iolanthe," but there will be a revival of one of the Gilbert and Sullivan operas

not yet sung by this organization when it comes to New York. In addition to Mr. Hopper the company will include Arthur Aldridge, Arthur Cunningham, Herbert Waterous, John C. Thomas, Alice Brady, Gladys Caldwell, Sara Edwards, Florence Lee, Gertrude Self and Marie Mordaunt.

Incorporated Society of Musicians in London Conference

LONDON, Jan. 1.—The members of the Incorporated Society of Musicians began their twenty-ninth annual conference in London this week. The program extends over several days and includes, besides lectures by eminent authorities, concerts at which a large number of new works, miniature suites, piano and string quartets, and one piano concerto, will be performed. Among the subjects chosen for discussion are: "Music to Stage Plays," "The Place of Music in a National System of Education," "What Attitude Should Teachers Adopt Toward Modern Music." The last subject is to be discussed by the well-known critic, Alfred Kalisch. F. J. T.

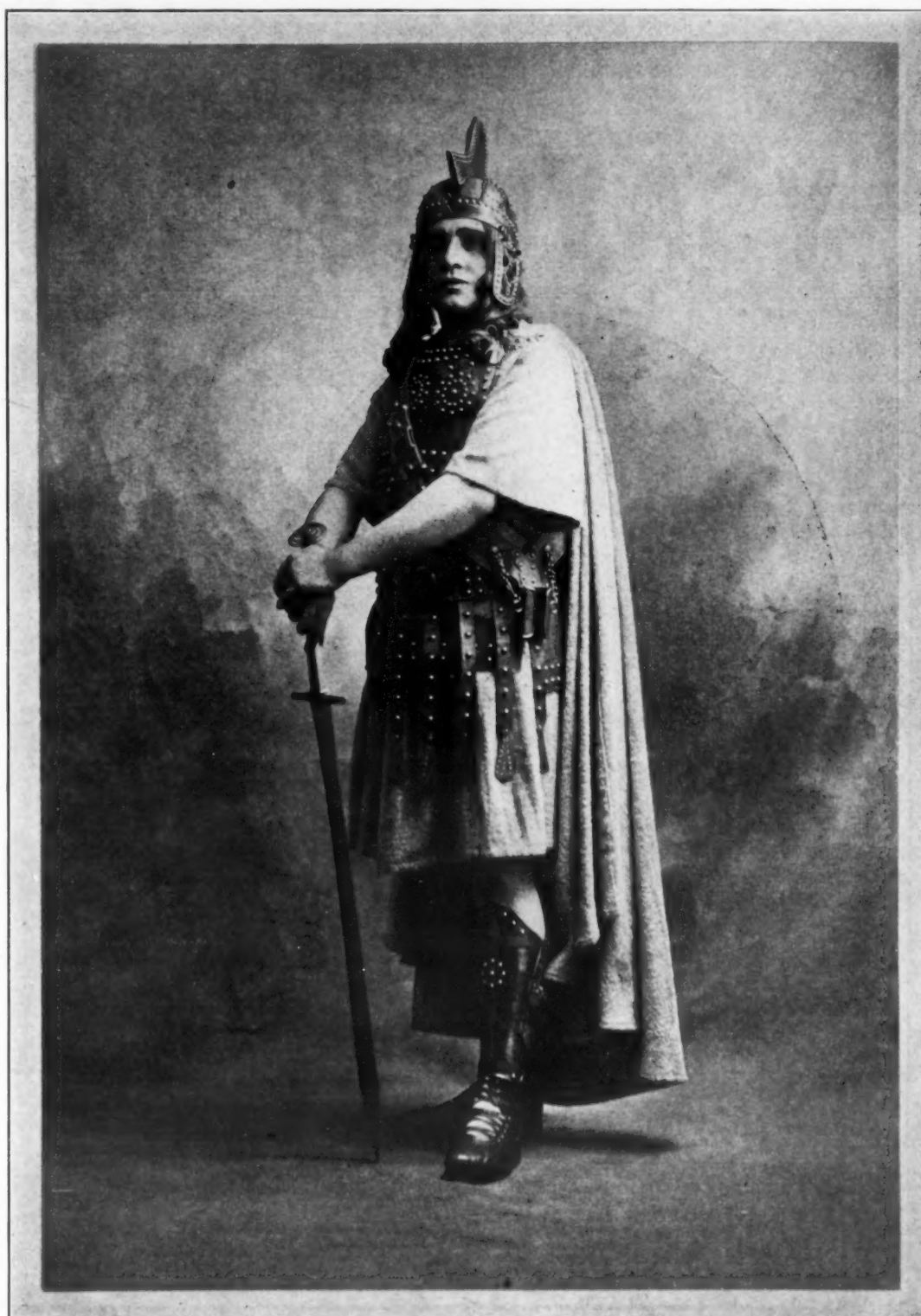
Replaced as Paris Opéra "Kundry," Mme. Bréval Sues

PARIS, Jan. 8.—It is announced that Mme. Lucienne Bréval has sued the Paris Opéra management because, at the third performance of "Parsifal," she was replaced by Mlle. Demougeot as *Kundry*. Mme. Bréval created the rôle for Paris on Sunday and repeated it on Tuesday night. Then she declares she was replaced without warning. She states that she was engaged three months ago to create the rôle at the Opéra and that the engagement was for three months, eight performances monthly.

Maine Cities Welcome Mme. Blauvelt

Lillian Blauvelt, the prima donna soprano, has recently returned from a successful concert tour throughout the State of Maine. Mme. Blauvelt received ovations at her appearances in Lewiston, Augusta, Rockland, Bangor and Presque Isle. On each occasion she scored her greatest success with her operatic arias, such as the Waltz Song from "Romeo et Juliette" and the "Bolero" from Verdi's "Sicilian Vespers."

MURATORE IN D'INDY'S NEW OPERA



Lucien Muratore in "Fervaaal," by D'Indy

THIS interesting portrait of Lucien Muratore, the eminent French tenor, who is now singing in this country, shows him in Vincent D'Indy's "Fervaaal," the principal rôle of which he created at the Paris Opera. In reproducing Mr. Muratore's portrait as an art supplement to MUSICAL AMERICA

last week it was stated, in the caption, that he was a member of the Boston Opera Company. It is proper to state further that the majority of Mr. Muratore's engagements have been with the Chicago-Philadelphia Opera Company, of which Cleofonte Campanini is general manager.

AMERICAN SONG HEARING

Ellison Van Hoose Wins Favor in Music by Gilberté at "Assembly"

The meeting of the "Assembly Salon" at the Hotel Plaza, New York, on Thursday afternoon, January 8, originally planned as a hearing for the compositions of Nino Fernando Tetamo and the songs of Hallett Gilberté, sung by Ellison Van Hoose, resulted in honors for the two American musicians. Signor Tetamo was announced "indisposed" by Mme. Bell-Ranske, founder of the Assembly, and the compositions bearing his name were thus omitted from the program.

Mr. Van Hoose sang the Gilberté "A Rose and a Dream" and "Spanish Serenade," assisted by the composer at the piano, and was given a rousing reception. Later in the program came "A Maiden's Yea and Nay," "Night," one of Mr. Gilberté's most recent songs and a lyrical piece of great charm, and "Ah, Love But a Day!" So much did the audience like the songs and the American tenor's singing of them that he was obliged to repeat the last song, in which he sang a thrilling B Flat at the close. Mr. Van Hoose can command the delicate *mezza voce*, and in "Night" his singing fairly floated in these artistically repressed tones. Composer and singer were called out again and again.

Augustin Haughton, soprano, displayed an agreeable voice in songs of Cadman, Grieg, Godard and Hahn, showing much taste and artistic feeling in her work. Replacing the piano solos which Signor Tetamo was billed for, William A. Par-

son, the able accompanist of the occasion, played MacDowell's Polonaise, Rachmaninoff's "Harlequin," Rudolph Ganz's "Bauerntanz" and Chopin's "Fantasie Impromptu," proving himself a pianist of unusual attainments and well equipped for solo work. A. W. K.

Elsie Playfair, the young Australian violinist, who has become well known in Europe, has had to cancel all her engagements for this season because of protracted illness.



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RECENT NOTICES:

Brooklyn Daily Eagle:—"Mr. Cristalli as 'Rodolfo' sang with sympathy and intelligence and much sweetness of tone."

New York Tribune:—"Cristalli sang two airs from 'Rigoletto,' his 'La Donna é Mobile' bringing down the house as it ever does."

Araldo Italiano (Translation):—"A superb Rodolfo was Cristalli in 'La Bohème,' confirmed the enthusiastic praise that the public marked in his debut."

Giornale Italiano (Translation):

—"Italo Cristalli gave to us Sunday night an excellent impression. He sings with perfect schooling and with exquisite coloring."

New York Press:—"With his 'La Donna é Mobile' from 'Rigoletto' Cristalli stirred the crowd and after that the applause was hearty and long continued after each number."



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Chicago, Ill. February 10
Detroit, Mich. February 24

Springfield, Mass. January 20
Washington, D. C. January 23
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ECHOES OF MUSIC ABROAD

Felix Weingartner to Be Vienna Philharmonic Orchestra's Conductor for Five Years More—Berlin in Danger of an Overdose of "Parsifal"—Mascagni Amputates Many Pages of Score of His New "Parisina"—London Hears an Early Mozart Opera—British Authors Take Composers Under Their Wing—What the Pianists are Doing in Germany

FELIX WEINGARTNER is gradually strengthening all the ties that bind him to Europe and as he does so the possibility of his becoming attached to the Boston Opera as its all-season conductor-in-chief grows more and more remote. He has now renewed his contract with the Vienna Philharmonic Orchestra for a period of five years. Only a few days ago it was announced that he and his wife, Lucille Marcel, are to fill an extended engagement in Budapest next season.

BERLIN is taking its "Parsifal" in great gulps. At the Deutsches Opernhaus in Charlottenburg, where the Berlin premiere of the work took place on New Year's Day, it is being repeated at intervals of three or four days, but the Royal Opera is not so arranged as to permit of changing off "Parsifal" with other operas. Hence, it is to be given there in series of short "runs." The first series, for instance, which began on the 4th of the month, will consist of nightly performances straight through for two weeks. After a pause another similar "visitation" of "Parsifal" will take place. There seems to have been more interest manifested in advance in the Deutsches Opernhaus's production of the work, as the 2,500 seats were sold out for the first four performances a long time beforehand.

Vienna, too, with its rival productions at the Court Opera and the People's Opera, is having large doses thrust upon it. The Court Opera, like the Berlin Royal Opera, will give its "Parsifal" only in cycles, but in its case each cycle will consist of only three consecutive performances. The first cycle was fixed for January 14, 15, and 16, the second for January 31 and February 1 and 2. For the first three performances the ordinary prices are quadrupled, an innovation sharply criticized by the public, as has been also the plan to begin all the "Parsifal" performances at four in the afternoon, and to conclude them at half-past ten in the evening, with three pauses of more than an hour at each representation. It is also much doubted whether the distinguished members of Vienna society, for whom, judging from the prices demanded for the first performances, these are intended, will find it convenient to arrive at the Opera at such an early afternoon hour.

The distribution of rôles at the Court Opera is threefold. Three of the artists have been identified with "Parsifal" performances at Bayreuth—Anna Bahr-von Mildenberg, Erik Schmedes and Richard Mayr. Frau von Mildenberg's husband, Herman Bahr, it will be remembered, was the foremost to "take the stump" in favor of a continuance of the Bayreuth monopoly, and the lady herself, with admirable consistency, refused an invitation to sing *Kundry* in Paris because of her devotion to the monopoly cause. At that time she was determined never to participate in a performance of the work outside of Bayreuth. Other considerations seem to have prevailed—and it would be unfortunate if they had not—since it became evident that she and her husband and the party they were associated with had been waging a losing fight.

SINCE the premiere of his new opera "Parisina" Mascagni has chopped great chunks out of his score. Indeed, at the second performance at La Scala the entire fourth act was omitted. A German critic makes the significant comment that "it does not shed a very good light upon the organic structure of Mascagni's new opera that such an amputation could be undertaken."

It is difficult to weave a very emphatic opinion out of the diffuse comments of the *Corriere della Sera*, but one point

that seems to stand out is that in this work Mascagni has embraced a new style. He has allowed himself to be guided entirely by the dramatic movement, has paid the most minute attention to details on the dramatic side and has striven to create an individual atmosphere for each character. He has used *leit-motive*, but inasmuch as they remain undeveloped, for the most part,

ONE of the best of several stories the *Strand Magazine* tells of experiences that stand out in the memories of musical celebrities is one related by Sir Charles Santley concerning his debut in Dublin as *Valentine* in Gounod's "Faust."

"It was the scene of *Valentine's* death after the duel," to quote the illustrious baritone's own words, "*Martha* had rushed in at the head of the crowd and raised my head, and was holding me in her arms. There was the usual death-like silence in the house, and the audience gazed expectantly at the stage, which was shadowed in darkness. Suddenly a voice from the gallery turned grim seriousness into uproarious mirth by yelling out, 'Don't sit there doing nothing. Unbutton his weskit!'"

THAT serious-minded and scholarly pianist, Gottfried Galston, has just ended in Munich a cycle of five recital programs, each of which was devoted to the works of some one composer, Liszt

classics down to the present moment won for him the most profound and enthusiastic admiration of Berlin's critics and serious music lovers generally. But it is doubtful that Berlin provided audiences of larger dimensions than would greet such a program cycle in New York. The critics took their fellow-citizens sharply to task for their neglect of such revelations of greatness as they read in Risler's interpretations.

Said the *Allgemeine Musik-Zeitung's* reviewer, writing after the closing recital of the series, "To the shame of the Berlin public be it said at once that neither this last one nor, in part, any one of the recitals, which took place in Beethoven Saal, was sold out, whereas that magic word immediately flames forth in the Philharmonie (Berlin's largest concert hall) when a Leo Slezak or Mr. Jadowker or Miss Farrar or Jan Kubelik gather their faithful followers about them."

Other recent concert-givers in Berlin were Richard Buhlig, who hails originally from Chicago, and Waldemar Lütschy, who became homesick for the Fatherland and its central settlement on the Spree by the time he had spent a season in Chicago. Buhlig was praised more for his technical equipment than for his conception of the musical contents of the three concertos he played with the Philharmonic Orchestra under the direction of Camillo Hildebrand—Mozart's A Major Concerto, the Brahms in D Minor and the Liszt in A Major. The conductor, however, is made to share the criticism made.

Lütschy offered a Brahms-Beethoven program that even Berlin balked at. The two Rhapsodies, op. 79, and the complete Paganini Variations constituted the Brahms part, which was followed by the three last Beethoven sonatas. Variations without end was the complaint. This pianist was praised highly for his playing of the tremendously difficult Paganini-Brahms Variations, but warned against a danger of becoming superficial in his interpretations.

BRITISH composers, still somewhat uncertain as to how they have been affected by the Copyright Act of 1911 and consequently still in danger of signing away their rights through ignorance of them, are now being urged—the composer, generally speaking, being looked upon as a more or less helpless individual in business matters—to let the Society of Authors and Composers assume the capacity of guide, counsellor and friend to them. It is pointed out that British authors have already combined, nearly 2,500 being members of the Society, and it is now proposed to enlarge it by taking in composers officially.

The idea, as outlined by *Musical News*, is that composers should combine for the safeguarding of their property, for acquiring information as to their rights, for defending their work against infringement, and for resisting any attempt to take an unfair advantage of them. The Society of Authors, as a matter of fact, has had for the last two years a Composers' Sub-committee which deals with all such matters, and is to its clients at once an intelligence bureau and a trade-protection society. It advises the composer in his dealings with publishers, exposing unfair and sanctioning fair contracts, it collects his fees at the lowest possible rate, and it supports him financially by maintaining actions-at-law in his interests. While there are publishers who are entirely fair and above-board, there are others who are not, but in any case it is recognized as an impossible state of affairs that they should be both buyers and sellers in a bargain.

JUST as the ultimate metamorphosis of every third opera baritone into a tenor has become practically inevitable, so it is being established by numerous more or less illustrious examples that the next plane of existence that awaits the tenor in his natural evolution is the rôle of opera director. Andreas Dippel has many erstwhile tenor colleagues in Europe who have run a parallel course to his, the most noteworthy of recent ones being Thomas Salignac, for so many years a tenor pillar of the Paris Opéra Comique, now in control of the Nice Opera as its director.

[Continued on page 18]



Tina Lerner in Her Berlin Home

This charming and talented pianist, familiar to American audiences, has been winning new laurels as soloist with the Lamoureux Orchestra in Paris, Guerzenich in Cologne, Warsaw Philharmonic, and other prominent orchestras. A recent cable from Glasgow reports that she had a sensational success there, when she appeared on December 31 as soloist with the Scottish Orchestra.

it would be more accurate to call them remembrance-motives. He is criticized for miscalculating his proportions, for the inordinate length of the work and, finally, for making unreasonable demands upon the voices of his singers, as, for instance, in requiring them to hold the highest tones for long stretches and to sing the most difficult intervals.

Undoubtedly the fact, that the composer himself conducted contributed largely to the *éclat* of the premiere. "It is to me like a duel with the public when I conduct one of my operas," said Mascagni. "I would like to pay the price with my own person."

There is a dog in "Parisina." Some members of the audience were concerned at first because they thought it had strayed onto the stage uninvited. The dog, however, is a personal touch introduced by d'Annunzio himself.

winding up the series. Galston will now repeat these programs in Budapest and then proceed to Russia, to play them there in the larger centers, on the invitation of the Imperial Russian Society of Music.

A new departure is to be made at Bayreuth next Summer, though whether it is inspired by the Wahnfried powers is not made clear. The announcement states that Alice Riffer, the Hungarian pianist, has been invited to conduct a "master-course" in pianoforte, playing there during the festival. This young Hungarian is a Sophie Menter pupil.

Edouard Risler, having brought his monumental series of eight programs of master-works to an end in Berlin, has now returned to Paris and started in to repeat it there. His playing of these programs reviewing the high lights of pianoforte literature from the early

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

From Budapest comes the information that Georg Anthes has now taken a similar step. Ever since Anthes, the adored of the Saxon capital, recklessly broke his contract with the Dresden Court Opera to sing here for Conried and returned to Europe after a short sojourn disappointed at his fate with the Metropolitan's public, he has been operatically an exile from Germany and so has made Budapest his headquarters. There were rumors a few months ago, it is true, that a reconciliation had at last taken place between him and the Dresden authorities and that he would return to his old stamping ground to sing again this season. Other developments, however, have set in. He has left the

Budapest Court Opera, but he will remain in Budapest as director of the People's Opera of that city. "Parsifal" was to be one of his first productions.

The People's Opera distinguished itself before Christmas by bringing several noted guests to Budapest, among them Hermann Jadlowker, who sang *Lohengrin* and *Tannhäuser*.

* * *

LONDON heard one of Mozart's operas for the first time last month, but the opera was "La Finta Giardiniera" and London had not been at all conspicuous in her ignorance of the little work. It was under the auspices of the King Cole Club that "The Mock Gardener" was finally brought to the English metropolis's attention.

"La Finta Giardiniera"—for the benefit of those who have never even heard of it let the facts be repeated—dates from 1774, when Mozart was 18. He composed it—in the opera buffa style—for production at the Munich Carnival in the following year, when it was received with great enthusiasm. But the work appears then to have been laid aside until 1798, when a German adaptation was staged at Frankfurt under the title of "Die Gärtnerin aus Liebe."

Even at the age at which he penned this score the composer showed that he had made an effort to shake off the fetters of conventionality and tradition, this being particularly noticeable in the writing for the orchestra, which in this work became practically for the first time an integral part of opera buffa. There is much charming and characteristic music to be found here, according to the London *Daily Telegraph*, and the failure of the work to hold the stage was probably due in very large measure to the puerilities of the libretto, to which no audience, however unintelligent, could well be expected to listen with much patience nowadays.

* * *

EVEN a New York Paderewski crowd must be classed as undemonstrative when compared with an audience in cold Russia when once its emotional effervescence is tapped, it appears. Matteo Battistini, the noted Italian baritone, was compelled to add no fewer than twelve encore numbers at a recent concert he gave in St. Petersburg. When the bear is really aroused there is evidently a savage element in his musical enthusiasm as well as in other manifestations. J. L. H.

Going Shakespeare One Better

LONDON, Jan. 3.—When that eminent London vocal teacher, William Shakespeare, attended the concert at the opening ceremony of the Memorial Theater at Stratford he signed his name with the others present in the special book provided. A typical Londoner, seeing this and thinking it had been done for a joke, resolved to go one better and signed himself "Oliver Cromwell." F. J. T.

New York Concert Arranged to Honor Memory of Stephen Foster

The memory of America's great folk-song writer, Stephen Collins Foster, will be appropriately honored at a commemorative concert consisting entirely of American compositions to be given by the Modern Music Society (chorus of 100) and a New York orchestra at Aeolian Hall Friday evening, February 13, 1914. Maggie Teyte will be the soloist and a feature of the program will be a group of Foster's songs, including the universally loved "Old Black Joe" and "Swanee River," in new harmonizations made by Benjamin Lambord, the conductor, which, while enriching the effect, entirely preserve the original spirit of the songs. Other numbers on the program

will be orchestral compositions by MacDowell and Henry F. Gilbert, works for chorus and orchestra by Edward Burlingame Hill, Blair Fairchild and Benjamin Lambord, and songs with orchestra by Arthur Farwell and John Alden Carpenter.

WANTS AMERICAN MUSIC

Gliere, Noted Russian Composer, Will Produce It in Moscow

The Russian Musical Society announces through its secretary, Constance Purdy, that Gliere, the famous Russian composer, who is now conductor of the Imperial Symphony Orchestra of Moscow and Kiev, has expressed his intention of placing on his programs works of such representative composers as may be suggested by the Russian Musical Society of New York. He has asked to have sent him works of MacDowell, Arthur Farwell, Henry F. Gilbert and Edgar Stillman-Kelley; and others will follow. Gliere also has accepted honorary membership in the society.

Mme. Vassilief, of the Russian Embassy at Washington, has also accepted honorary membership in the society. As is probably well known to all lovers of Russian music, Mme. Vassilief is herself a pupil of Rimsky-Korsakoff, is a direct descendant of Glinka, the founder of the present Russian school, and is a niece of Tchaikowsky.

The first concert for members of the society will take place on the evening of February 20 at the National Arts Club.

Courts Annul Marriage of Albert Mil- denberg

Action annulling the marriage of Albert Milndenberg, the composer, was taken in the Supreme Court of New York on January 7. Mr. Milndenberg and Edith Jeannette Thornton were married in November, 1912, when the bride was only seventeen years old. They lived together four months. Mrs. Milndenberg brought the suit for annulment in October last on the ground that she was not of legal age when she married. Milndenberg is the composer who lost the manuscript of an opera which he had entered in the \$10,000 competition of the Metropolitan Opera Company, afterward suing for damages and receiving \$750.

Isadora Duncan Forgives Chauffeur

PARIS, Jan. 8.—After Morverand, the driver of the automobile which last April plunged into the Seine, carrying the two children of Isadora Duncan, the American classic dancer, and their governess to their death, had been sentenced to-day to six months' imprisonment and a \$40 fine, Miss Duncan interceded in his behalf with the result that the sentence was suspended.

Arthur Nikisch Discusses the Tango

LONDON, Jan. 3.—Arthur Nikisch was recently asked for his opinion of the tango and admitted that had never seen this dance. But from all that he had heard about it, the famous conductor felt inclined to agree with the sentiment expressed in the father's reply to his little son's question: "Do monkeys also dance the tango?" "Yes, my son, only monkeys." F. J. T.

Mme. Augusta Schnabel-Tollefsen, pianist, has been engaged to play with the Kneisel Quartet at its second Brooklyn concert on January 22, performing Dvorak's A Major Quintet.

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CLASSIC PROGRAM MUCK'S OFFERING

Boston Symphony Orchestra Gives New York Concert of the Old Masters

On the occasion of the Boston Symphony Orchestra's concert in Carnegie Hall, New York, Thursday evening, January 8, Dr. Karl Muck advanced a program consisting entirely of eighteenth century symphonies—Haydn's popular D Major—Mozart's in E Flat and finally Beethoven's first effort in this form. Beautifully and sympathetically read as they were, the sameness of atmosphere and general mode of construction made their consecutive performance somewhat monotonous. While those of Haydn and Mozart are fine examples of mature mastery, Beethoven's first symphony is imbued with their influences and sources of inspiration and foreshadows but occasionally the true master hand. Consequently the general impression was much the same as if the program had offered one symphony by Haydn and two by Mozart. In detail they were superbly interpreted. The sudden, enormous *crescendi*, the fairy-like *pianissimi*, the ever-present virtuosity of this organization remain a source of delight. Exquisitely done was the finale of the Mozart symphony. Here all of the delicate humor was brought out in characteristic and inimitable fashion. The audience listened raptly and recalled Dr. Muck many times after each work.

B. R.

Schmitt Novelty Presented

Dr. Muck actually devised a tolerably interesting program for last Saturday

afternoon's Boston Symphony Concert. This comprised the César Franck Symphony, Rimsky-Korsakoff's "Spanish Caprice" and Florent Schmitt's "Tragédie de Salomé." The last-named has been played by the Bostonians in their home town, in Brooklyn and elsewhere some weeks ere this, but this was its first New York hearing.

The work was frigidly received, though the audience made plain that it appreciated the efforts of the players. Florent Schmitt has been acclaimed in some quarters as one upon whom the blessings, the power and the glory of Debussy, Ravel, et al. shall ultimately descend.

Possibly they will, though there is little in this "Salomé" of sufficient originality or potency to prove it. It is music which any contemporary artisan with modern France, modern Germany and Russia at his beck and call ought to be able to put forth. Written for the "mute drama" of Robert d'Humières—a ridiculous, grotesque, bugaboo perversion of the much-mauled Salomé tale—it necessarily loses much of its dramatic point when dissociated from its stage accessories. That it discloses a certain amount of pictorial imagination and dramatic feeling is not to be gainsaid. Harmonically or otherwise it contains nothing severely to shock ears habituated to the ultra modern scheme of things. It suggests Debussy at times, Charpentier for a moment or two, Rimsky-Korsakoff's "Scheherazade" in an occasional Orientalism of phraseology; but of true distinction or originality there is little or none. A few effects of orchestration—chords moving in contrary motion through divided groups of muted strings over a solid bass, effective combinations of harp and pizzicato strings in passages of figuration, and some other fascinating details of color—are praiseworthy and serve in the creation of atmosphere. But music cannot subsist on elements so tenuous and of the

higher and more substantial properties of music the "Tragédie de Salomé" is guiltless. The sound and fury of the "Dance of Lightnings" and "Dance of Fear" signify little.

César Franck's fine symphony, for all its melodic suggestiveness of Liszt, of Wagner, of Tchaikowsky and of Grieg, remains enduringly noble and uplifting. Dr. Muck's reading of it was for the greater part inflexible and wanting in plasticity. The orchestra played well, though there were defects of intonation in the woodwind and one palpable false entrance in the same choir to be noted. Mention of this may seem captious criticism indeed, though it is really called for by the prevalent tendency to regard the sacrosanct orchestra as above all reproach.

TRIBUTE TO VERA CURTIS

Native City Admirers give Ovation at New Haven Symphony Concert

NEW HAVEN, CONN., Jan. 8.—A large contingent of Bridgeport citizens paid enthusiastic tribute to Vera Curtis, the Metropolitan Opera Company soprano, by attending the concert of the New Haven Symphony given in Woolsey Hall on January 5, at which she was the soloist. Miss Curtis is a native of Bridgeport and after her first number her fellow-townsmen led in an ovation in which the whole audience joined.

Charpentier's aria, "Depuis le Jour," gave the soprano a fine opportunity to display her skill in vocalism and beauty of tone. She also interpreted a group of English songs of contrasted styles, and added two encores. Mrs. Willis H. Alling accompanied her on the piano.

The orchestra was in a happy mood and, under the baton of Dr. Horatio Parker, gave an excellent performance of Tchaikowsky's Fifth Symphony; three numbers of the Moszkowsky F Major Suite, No. 1, and a novelty by Richard Strauss, heard for the first time in New Haven, called "Feierlicher Einzug," for orchestra and organ. The organ part was well played by Harry P. Jepson.

W. E. C.

"Hoffmann" Has Second Week's Run at Century

Offenbach experienced his second operatic reincarnation of the season at the Century Opera House last Monday night when his "Tales of Hoffmann" was brought back for a second week's run. There were several points of excellence in this performance, such as the buoyant Nicklausse of Kathleen Howard; Lois Ewell's vocal and personal beauty as Giulietta and Antonia; Morton Adkins as the triple evil genius and at his best as *Dapertutto*; Lena Mason, who was inimitable in the action of the *Doll*, and Frank Phillips, who radiated humor in the two servant rôles. The only serious blemish on the performance was the *Hoffmann* of Leonid Samoloff, which did not justify his being specially engaged for this opera. K. S. C.

Accused of Stealing \$1,500 Violin

CHERBOURG, Jan. 12.—Josef von Slenczynski, who is accused of having stolen a Gragnani violin in New York, was re-arrested here to-day after he had escaped from detectives yesterday on the boat train. He was originally placed under arrest on the liner *George Washington*. He will be held pending extradition to the United States. Von Slenczynski is said to have been a violinist in a church orchestra and also a music teacher in New York. The complainant against him is Henry R. Knopf, a dealer in violins. Mr. Knopf places a value of \$1,500 upon the Gragnani.

Heroes of the Sea Guests at Recital.

The officers of the steamship Gregory who rescued five survivors of the Oklahoma were the guests of Mrs. Antonia Sawyer at the Jaime Overton violin recital last Wednesday afternoon in Aeolian Hall, New York. Captain Aspinwall and his men occupied two boxes.

The church at Arnstadt, where Bach was organist from 1703 to 1707, has lately been completely restored and the organ reconstructed, a program of Bach music being given at the reopening sacred concert.

BETTY LEE CHARMS SOUTHERN SOCIETY WITH OLDEN SONGS



Betty Lee, in Costume of Her Folk
Song Recitals

Presenting a charming portrait of the Southern girl of an olden time, Betty Lee, the young interpreter of folk songs, won a distinct success before 500 members of New York's Southern Society at the Waldorf-Astoria last Monday evening.

With such characteristic garb as hoop skirt, poke bonnet and quaint mittens, Miss Lee, who is a Southerner herself, aroused the warmest sort of enthusiasm by her singing of a medley of Stephen C. Foster's songs: "My Old Kentucky Home," "Suwanee River" and "Old Black Joe." She was accompanied effectively by Don Richardson's orchestra. In response to the applause, Miss Lee returned with her guitar and added "Darling Cloe."

Again the young singer appeared, in the picturesque costume in which she is here depicted, singing a Georgia lullaby and the Campbell-Tipton "Spirit Flower," with her teacher, Adelaide Lander, as a sympathetic accompanist. Numerous recalls followed these offerings. Practical signs of Miss Lee's success are found in the fact that this appearance resulted in two more engagements.

Arthur Hackett, tenor, and Wilhelmina Wright Calvert, soprano, were the soloists with the Wollaston Glee Club of male singers at its concert on January 8 in Wollaston, Mass.

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PRESS COMMENTS.

THE GREATEST DON JOSE.

Vocally he is the greatest Don José of the present. He dominated the first two acts, which really belong to Carmen, not by the power and beauty of his song alone but by the potent quality of his dramatic art as well. This art recognizes the value of restraint. He sang the "Flower" song and the duet with Micaela and all the other beautiful melodies that make the part the most grateful of tenor rôles with wonderful beauty of tone and of spirit. —Chicago Sunday Tribune, Jan. 4, 1914.

STYLE IS UNSURPASSED.

In reverting to the afternoon's production of Bizet's masterpiece, "Carmen," we must accord to Muratore the record of having interpreted the rôle of Don José with a dramatic as well as vocal style which stands unsurpassed in the annals of our opera. It is a delineation which makes of the Spanish dragoon a manly character, even in the weakest and most culpable moments, and the care as to dramatic action and detail as to costume show the painstaking and intelligent artist.

Frequently was his singing interrupted by applause, and the "Flower Song" was one of the repetitions of the afternoon. —Chicago Examiner, Jan. 4, 1914.

AN ADMIRABLE SINGER.

An admirable singer, he invested the tenor rôle with real and pleasurable art. —Chicago Record-Herald, Jan. 4, 1914.

ENCORED.

During the second act Mr. Muratore's singing of the "Flower Song" was encored, and the applause at the curtain threatened to make necessary a repetition of the whole act. —Chicago Inter-Ocean, Jan. 4, 1914.



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"MUSICAL AMERICA'S" OPEN FORUM

Kathleen Howard Sees Little Danger in Vocal Study in Germany

To the Editor of MUSICAL AMERICA:

You are quoted as saying recently that "the conditions surrounding music study abroad, especially as they affect American girls, are of a nature that makes the white slave stories sound like pretty fairy tales."

To offset this let me give my own experience in Germany. Only once in nine years abroad, which included study in Paris and Berlin, five years on the German stage, and operatic and concert experience in seven countries, was any sort of unpleasant proposal made to me. That was during my first year on the stage, in a small theater in a garrison town. Although singing leading rôles, I understood so little conversational German at the time that I did not take in the meaning of the proposal. The affair came to an end there and then and was never referred to again. I sang for two seasons in that theater with success, obtaining the leading rôles without question, and suffered no bad consequences of the snub I had administered by not understanding.

The rush of singing students abroad is to be checked by all means, but more because of the unequal competition which they rashly enter than from fear of insult. It is to a great extent true that girls will find what they seek. I have come into contact with many directors, conductors, stage managers and agents, some of whom had the reputation of doing business in a peculiar way. Aside from the one experience quoted above I have never had a questionable proposal made me. If a girl is offered an opportunity to try for a position in a theater where the conditions are notoriously bad, it is better to avoid trouble by not applying for that position, exactly as she would behave in the United States were she seeking a position on the stage, in a department store or in an office. I know of only one bona fide case of an American singer in Germany to whom an offer of that kind was made unavoidably on the part of the girl.

It is, as I say, certainly wise to discourage aspirants from going abroad. There are many reasons for this. One is the expense which the training entails. But the principal reason is the adequacy of the supply of "home talent" in Germany. Besides, there exists at present an added obstacle in the form of a prejudice against American singers, caused, I suppose, by a feeling of jealousy because so many have succeeded in spite of the difficulties in working up to leading positions. Unfortunately some American "arrivals" have behaved not quite judiciously when they reached their goal.

A beautiful voice is not enough; they are not scarce in Germany. I know for a fact that one agent had 375 sopranos on his books one year, all with voices good enough to be considered ready to apply for operatic engagements. Let a girl find out if her voice is really extraordinary by competing in the markets of her own country. Then let her make sure of the protection of adequate financial support for, say, five years; not to buy an appearance with (that, in Germany at least, is impossible), but to insure her the means of meeting the expenses of the best tuition, of living well, and taking advantage of all the opportunities afforded her. Then let her go abroad without fear of insult to learn her languages, each in its own country, to study her rôles by seeing them performed, and later to gain her routine in a small theater in a leading position.

Besides these, there is, in my opinion at least, absolute necessity for that contact with an older and riper culture which is to be had only in Europe. It is not every student who is capable of profiting by this contact, or even of feeling it. In all my years abroad I met only about half a dozen who were working in the right way and making the most of their opportunities.

German opera conditions are not ideal—they make no claim to be considered so. But they do offer the unusually gifted a chance to enter a splendid training school. I do not wish to give the impression that a German operatic career is a paradise. One meets with injustice and unfairness, with intriguing inferiors and domineering superiors there as elsewhere. I only wish, in fairness to my many compatriots who are singing there with success, and to the hundreds of German women who are doing the same, to correct the impression that one is at the mercy of a set

of unscrupulous fiends who strip girls of their money, their health, their jewels, of their virtue and even of their belief in a God. KATHLEEN HOWARD.

Morality and Music Here and Abroad

To the Editor of MUSICAL AMERICA:

Judging by the leading article in your issue of December 27 it seems to have become a fad among artists, especially singers, to use the cause expounded by Mr. Freund as a means of gaining press publicity. In other words, while certain artists are in the habit of going to Europe for further study and "inspiration" they are not at all unwilling, upon their return, to speak of Europe in a manner which is to say the least not superlatively complimentary.

Having been in Europe and attended school at different places, I know that outside of absolutely ignorant peasants and the laboring classes, no European imagines America to be a country of woods, Indians and flashing tomahawks. Alma Gluck would find it hard to prove true her highly imaginative interpretation of European ideas.

As regards her statement concerning immorality, it is doubtless true that children, when studying music or anything else for all that matters, are best off when in the care of their own parents. There is also no doubt that an earnest student will find sufficiently good instruction in this great country of ours to fulfill the highest of his ambitions. But the statements made by Miss Gluck regarding the immoral conditions and the maltreatment of American students in Europe are open to much modification.

It must be remembered that unless boys and girls have received such poor training at home that their characters will allow them to go off on an "immoral tear" the moment they are out of their guardian's care, they would not give way to vicious influences. At the age at which American students go to Europe their moral stanchness ought to be sufficiently developed to make it possible for them to withstand the hardly varying percentage of immorality present in every big city all over the world. I think that those pupils have the same trouble in this country, for "a bad egg" remains a bad egg whether at home, in Europe or in China. Thus weak characters who come to Boston to study are soon lured into vice even as are weak characters who go to that wicked Europe so shudderingly pictured by Miss Gluck. Nevertheless there are hundreds of earnest students who profit by the musical atmosphere and the fine instructors to be found here and there, and they grow to be worthy of the art to which they aspire. Truly yours,

HERBERT PETER SADONY.

Boston, Jan. 10, 1914.

The Craze for European Study

To the Editor of MUSICAL AMERICA:

As the propaganda in favor of the American musician, teacher and student seems to have become a permanent issue in your worthy columns I would like to add a few facts to the truthful, well-directed warnings, to which you, Mr. Editor, have called the attention of the musical American public concerning the study of music abroad. In my long experience as a teacher here, the most serious obstacle to the success of local instructors—I mean of course those who are efficient, and there are plenty—has always been the craze of students to take up studies with European artists who, for instance as virtuosos, have made names for themselves in America. And it ought not to be anything new to my readers when I say that a great many of those pupils only spend a very short time with those European virtuosos and when they return to America they have very little else to show for the money and time spent in Berlin or Vienna, than a photograph from the virtuoso with a few words and signature written on it, ready to be framed, hung, and get dusty in a hard-to-pay-rent studio. And it ought also be known to my readers that those virtuoso-teachers spend most of their time playing all over the world, and especially in this country where the public, according to Josef Hofmann, just wants to be entertained—but pays handsomely for it. We also know that the virtuoso usually has a wife who takes care of the class until the head, now and then, has the time to come home and look over his flock.

Now, what is the idea of studying with a teacher who is so preoccupied by his own playing that, even if he now

and then returns to his home, it merely is for the sake of changing clothes and other necessities for another tour? The best teachers in Europe are those who have given up their concert work, or those who never have been known as concert artists. And the foolish American student would not go to them where they could get first hand instruction by teachers who give their whole attention to teaching, but will rather pay money for what they do not receive—instruction by an eminent virtuoso, as a wife or other substitute is the real teacher, as good or bad as we have thousands right here in America. From all signs though, it seems that our public does not longer pay much attention to those wonderful photographic displays which return with the student, but demands better evidence as to the real benefit of the wanderer, and the verdict is in nine cases out of ten that he or she could just as well have studied in New York, Boston or Chicago, with the only chance of a loss being an autograph picture of a virtuoso, who is paid for what he does not do.

Sincerely yours,

ERNST BYSTROM.

No. 19 West Forty-second Street,
New York.

More Evidence on Study Conditions Abroad

To the Editor of MUSICAL AMERICA:

I know you must be receiving many expressions of approval and "godspeed" in your altruistic work for American girls who are studying for opera in Europe.

But especially do I wish to thank you for the reply you address to Mr. King Clark in the current MUSICAL AMERICA. Nothing could be fairer or more forceful or more nearly state the truth.

Personally I feel keenly on the subject, having once had "ambitions" myself—and I can never forget the hurt that came to me with the knowledge of conditions as they exist on the "other side." I was a student in the Marchesi school, and have only praise and gratitude for my tuition under this remarkable woman.

But in Paris my "eyes were opened." Moreover, I was associated with one young woman from London who had spent all her living, and years of honest, hard work in fitting herself for opera, only in the end to learn the truth. And her last word on the subject to me was: "I begin to wonder if it pays to be good!"

America is the evangel of the nations, and she must set her own standard in art as well as religion!

May you live to see it!

Meantime, the women of my section—aye, of the world—will "arise up and call you blessed!"

With every good wish I am, yours very sincerely,

(Miss) MAMIE A. HARRISON.

Opelika, Ala., January 9, 1914.

One Singer's Experience with Teachers Here and Abroad

To the Editor of MUSICAL AMERICA:

I am much amused at Mme. Gluck's interview concerning American girls studying abroad. To begin with, Mme. Gluck is writing from the point of view of one who was the companion, pupil and guest of Mme. Sembrich, which hardly qualifies her to judge of the ordinary student, either of their environment, or the manner in which they live. And as for the dear conscientious American teachers in New York I have studied with three of them here, of some reputation (one is singing at the Metropolitan, in fact) and because I was a beginner and my voice nothing that could add to their laurels, not one of them took the trouble to see that I studied rhythm or pitch.

I learned one little song, and then another little song, parrot-like, sort of by ear, with no decent idea of the value of notes, until I went to Paris, and the first thing that Frenchman did was to have me buy a solfège book and to beat out measure after measure, boring though it must have been to him, and in three months I acquired, from an unknown little teacher, something which everybody in New York, with their reputation and American conscientiousness, had been too lazy to be bothered with. Truly yours,

M. WOOD.

315 West 83rd Street,
New York, January 10, 1914.

Caruso as Singer and Actor

To the Editor of MUSICAL AMERICA:

In your issue of the 27th ult., "Mephisto" refers in his department to a correspondent who accuses him of inconsistency, etc., and perhaps has in mind my recent letter which finally appeared in your issue of the 3d inst. He admits that Caruso's voice is no longer fresh and vibrant, and lacks its old volume: but thinks these vocal shortcomings are made up by "greater artistry." The latter term is rather indefinite in its application, but taking it to mean improved vocal technic and acting, if Caruso has improved in these respects, it is hard to see how these changes can offset badly impaired tone-quality (a vital, fundamental matter), and prevent his sinking into Class B. For great singers are those who have great voices (great in quality and volume), and are great only so long as their voices remain so. If wonderful technic and artistry in general made a Class A singer, Edmond Clément would be one. But his voice precludes it. With regard to the alleged artistry it is pertinent to quote what Philip Hale wrote on the 20th ult.:

"There are tenors—and Mr. Caruso is among them—to whom 'Pagliacci' is only a noisy entrance on the donkey cart, and a gigantic sob at the end of the first act."

Very truly yours,

C. W. S.

Cambridge, Mass., Jan. 9, 1914.

Injustice to the Century Artists

To the Editor of MUSICAL AMERICA:

May I call your attention to a very deplorable state of affairs as regards the programs of the Century Theater?

Could not the Messrs. Aborn, managers of the Century Opera Company, have the names of their artists put down correctly for the performances in which these artists appear?

For instance, in "Louise" Miss Scott's name was put down for the first Wednesday matinee, whereas Miss Beatrice La Palme was singing, Miss Scott never having sung the rôle at all so far, and this week matters are worse than ever, as not a single artist is singing under his or her own name during the whole week.

This is neither fair to the public nor to the artists and should be attended to seriously.

Very few people know that there is a board in the theater on which the change of cast is put up, and who care to take the trouble to go out between intervals to find out.

MUSICAL AMERICA would do a great favor to the public if by publishing this letter it would help bring matters home.

AN OPERA LOVER AND SUBSCRIBER.

New York, January 8, 1914.

An Appreciation

To the Editor of MUSICAL AMERICA:

Mr. Freund is, without doubt, the greatest factor we have to-day in the American musical world. His lectures have simply demanded the attention of the public press, not only of this country, but of Europe. He has succeeded in arousing the interest of the American people to their own worth and opportunities, and I sincerely hope he will not pause in the effective work he has so splendidly inaugurated. Yours very truly,

TALI ESEN MORGAN.

The Gerard, 123 West 44th Street,
New York, January 7, 1914.

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MUNICH "MIME" PLANS TO COME TO AMERICA

Dr. Paul Kuhn Has Won Numerous Successes as Wagnerian Tenor—His Wife Also a Singer

MUNICH, Dec. 27.—Munich has been experiencing the usual Christmas dearth of music this last week, even the Opera closing on Christmas and the following evening. After the regular Christmas-tide presentation of the "Ring" came one or two performances of that old favorite, "Die Puppenfee," but otherwise the Opera has not given any Christmas music.

One of the pleasures of the last "Ring" was the singing of Dr. Paul Kuhn in the parts of *Mime* and *Loge*. I mention particularly the appearance of this artist, because Dr. Kuhn is anticipating going to America in a year or so, and I feel sure his visit will give pleasure. Dr. Kuhn told the MUSICAL AMERICA representative this morning that he would sing particularly the rôles of *Loge*, *Mime* and *David*, in which he appears here every year during the Summer festival in the Prinzregenten Theater. Dr. Kuhn and his wife, Frau Kuhn-Brunner, whose singing I will mention later, live in a charming little flat just around the corner from the huge Summer Festival theater itself, and so have not far to go when they sing there. Dr. Kuhn has been connected with the Hoftheater for five years, and has sung in many other cities as well. Every year he goes to Brussels for a Wagner engagement at the Theater de la Monnaie. Dr. Kuhn's title, by the way, is not musical, but stands for a German university degree in law, in which field Dr. Kuhn thought at first to settle.

Frau Kuhn-Brunner, who will accompany her husband, is also connected with the Hoftheater and appears each Summer in the Festival performances. She is a lyric-dramatic singer, and appears as *Mimi* and *Butterfly*, and the first *Rhine-maiden* and the *Voice of the Bird*. She sang the *Micaela* when Caruso appeared here recently in "Carmen," and I noticed a photograph this morning across which Caruso had written a most complimentary dedication. When Battistini was here last month Frau Kuhn-Brunner sang the rôle of the *Page* in the "Masked Ball." Both Dr. Kuhn and his wife have the title of Royal Bavarian soloist, which they were granted on the same day.

Max Reger is coming the early part of next month with his Meininger Court Orchestra. Besides Beethoven's Fifth Symphony and Brahms's Academy Fes-

tival Overture they will play two numbers of Reger's own composition, one of which is for an alto voice with orchestra, while the other consists of four tone-poems based on paintings by Böcklin.

This orchestra has a unique way of honoring any soloist who has played with it and won high approval. It is called the Touch and was given recently to the young Australian violinist, Alma Moodie, of whose playing Max Reger is so enamored. Three cheers are given by the drum and the wind-instruments, beginning with the third, then the fifth, and lastly the full chord of D Major. This is the highest honor paid to any artist and the effect is glorious.

MURRAY SHEEHAN.

IRISH AIRS REVIVED IN CASE-FANNING PLAYLET

Young Singers Delightful in Sketch by Baritone and Accompanist Turpin in Plaza Series

Oh, to be transported bodily to "the bit of green before O'Shea's cottage," as they were carried in spirit by *Leisha O'Shea* and *Michael Casey* in "Amour Irlandais"! Such must have been the thought of many an auditor when Anna Case and Cecil Fanning impersonated these Irish lovers in the novel "Chansons en Crinoline" of Mrs. R. W. Hawkesworth and Charles K. Slater at the Hotel Plaza, New York, on Thursday morning, January 8. This original musical sketch was conceived by Mr. Fanning and his accompanist-teacher, H. B. Turpin, and the latter was called before the footlights with the singers at the close of the performance.

When the curtain rose upon Miss Case as *Leisha*, seated at her spinning wheel before the O'Shea cottage, there was an absolute thrill in the ravishing beauty of the young American girl in her Irish garb. There was similar beauty in her singing of "I Once Loved a Boy." This was followed by the appearance of Mr. Fanning as *Michael*, and there ensued a succession of old Irish airs, strung together with a pleasing, fanciful story of Celtic love, in which the two artistic young singers also excelled in their acting and in their dancing of the jigs and reels.

Notable was Miss Case's embodiment of the tenderness in "The Last Rose of Summer" and her playful witchery in "I Know Where I'm Goin'." The resonant baritone and expressive style of Mr. Fanning were employed with splendid results in Tom Moore's "She Is Far from the Land" and Molloy's "Kerry Dance." "Believe Me, if All Those Endearing Young Charms," provided a closing duet in which the two voices blended with the happiest of results.

Such was the success of the sketch that the two young artists were engaged, through Mrs. Hawkesworth, to repeat it at the New York residence of Mrs. Stuyvesant Fish and it is to be given later at Aeolian Hall. K. S. C.

May Sell London Opera House

LONDON, Jan. 7.—E. A. V. Stanley, the present proprietor of the London Opera House, erected by Oscar Hammerstein, is considering the proposition of an American syndicate which has offered to rent the house for three years for the production of melodrama. Mr. Stanley has also received an offer from an English capitalist to purchase the building outright for \$450,000.

ARTISTIC SINGING BY POPULAR BOSTON TENOR

John Chipman Wins New Laurels—Mrs. Helen Allen Hunt's Chorus in Concert.

BOSTON, Jan. 10.—John Chipman, the Boston tenor, gave a song recital recently before the members of the College Club at their club rooms, No. 40



Mrs. Helen Allen Hunt, Contralto, of Boston

Commonwealth avenue. Mr. Chipman, who sang in recital here recently with great success, again displayed his artistry in three groups of songs, one each in French, German and English, accompanied at the piano by Lida J. Low. In the English group, which consisted of



John Chipman, Boston Tenor

songs composed by Mabel W. Daniels, a member of the club, the composer presided at the piano. The final number on the afternoon's program was Miss Daniels's song cycle, "In Springtime," which was sung with vigor and artistic finish by a large chorus of pupils from the studio of Mrs. Helen Allen Hunt, Boston's noted contralto. At Mrs. Hunt's pupils' recital last Spring this same work was performed in such a creditable manner that, resultant of its

artistic rendition then, it was repeated at this concert of the College Club by request of the composer. The incidental solos were sung by Florence Hale and Mrs. Barbara Lee.

Permanent Omaha Chorus Urged After Club Success

OMAHA, NEB., Jan. 10.—Omaha has awakened from a musical siesta of unusual length, the first occasion being the regular monthly meeting of the Tuesday Morning Musical Club, when the program was in charge of Edith L. Wagoner and was made up largely of ancient Christmas Carols sung by a chorus of women's voices, conducted by Mrs. Wagoner. Hope has been expressed that a permanent chorus may be the result of Mrs. Wagoner's efforts on this occasion. Two groups of quaint old carols and one group of modern works, notable among the last being "The Virgin by the Manger" by César Franck, were given with good effect, the final one, with an effective solo by Edith Foley and violin obbligato, bringing out some interesting effects in contrast. Incidental solos were also given by Hazel Evans, Mrs. J. A. C. Kennedy and Mrs. W. E. Johnson. The soloist for the occasion was Emely Cleve, violinist, whose selections were made under the influence of the Christmas spirit. In the Schubert-Wilhelmj "Ave Maria" she made a deep impression, while the Schubert Cradle Song was charming, but her "big" work was done in the Introduction and Rondo Capriccioso of Saint-Saëns in which she proved herself quite equal, musically and technically, to the severe demands. In responding to an insistent encore she gave Burmeister's delightful setting of the "Skylark."

E. L. W.

Third Subscription Concert of Sinsheimer Quartet

The Sinsheimer Quartet gave the third subscription concert of its tenth season in the home of Mrs. Albert Stieglitz in New York on January 10. The artists gave an intelligent and musicianly reading of Dvorak's Quartet op. 96, F Major; Tschaiikowsky's D Major Quartet and the Beethoven Quartet for piano, violin, viola and 'cello, to a large and appreciative complement of subscribers. For this occasion, Frederick Vaska replaced Jacques Renard who was on tour with the New York Symphony Orchestra. The other members of the quartet are Bernard Sinsheimer, first violin; Louis Edlin, second violin and Joseph Kovarik, viola. Carl Deis ably assisted at the piano.

Many Cities in Vera Barstow's Itinerary This Season

Vera Barstow, the violinist, has played so far this season in the following cities: Fall River, Mass.; Huntingdon, Pa.; Altoona, Pa.; Johnstown, Pa.; Williamsport, Pa.; Omaha, Neb.; Webster Groves, Mo.; Baltimore, Md.; German Press Club, New York; German Polyclinic, New York; Mendelssohn Glee Club, New York; Willimantic, Conn.; Greensburg, Pa.; Buffalo, N. Y.

Miss Barstow will interrupt her tour to play her first New York recital Saturday afternoon, January 17.

Dr. Floyd S. Muckey

Lectures January 20th on
The CORRECT ACTION
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Tacoma Music Critic Deplores Destruction of Master Records

To the Editor of MUSICAL AMERICA:

In MUSICAL AMERICA and elsewhere I have read tributes to the talking machine (with which I have heartily agreed), in which it has been set forth that not the least of its wonders was that it would perpetuate voices after the singers had passed from the sphere of public appearances—indeed, as in the instances of Tamagno and Giliert, after they were in the grave.

But in this connection I feel compelled to voice a protest, called forth by a letter in a recent issue of MUSICAL AMERICA applauding the art of those two great baritones, Scotti and Campanari. The protest has to do with what I consider a grievous offence on the part of the record makers in failing to store away for the future at least a few of the records that are "called in" from time to time to make room for others and also to keep the catalogue within reasonable proportions.

Particularly do I desire to complain of the reported destruction by one company of a fine list of Campanari records, magnificent examples of faithful recording, and doubly interesting because Campanari was the great baritone of a generation now passing and has retired from the operatic field. A number of valuable Scotti records are also now unobtainable, particularly his "Eri Tu," a model for all other baritones.

I have for months been engaged in a search for the Campanari records of "Il Balen" and "Adamastor" (and also for the Renaud record of Massenet's "Noel Païen"), and in my quest have come upon at least six other persons right here in Tacoma and Seattle seeking the same records! I received word from the laboratories that the records were "called in" and destroyed along with the original matrices. This, to me, is simply unbelievable. I have heard that old records—those of celebrities as well as outlived ragtime—are made into buttons, and profitably; but surely some records of every number by a singer so famous as Campanari should be kept for the future

and for persons who seek them, after the general sales fall off and the records are "called in." The matrices, above all else, should be kept—forever, if possible.

Another man seeking these same numbers was advised that the company still had the records that were withdrawn, but I have found it impossible to obtain any, the answer given me being the one cited above. It cannot be said that the records were called in because they were faulty. I am certain that other discriminating lovers of music will bear me out when I say that no other records of "Il Balen" or "Adamastor" compare with these Campanari recordings. I have heard them all, even importing several from Europe not carried by any company in this country.

I feel that a great wrong has been done if these records and matrices really have been destroyed. Otherwise I can see no reason why collectors like myself—willing to pay more than the original price—and who have spent \$1,000 and more on records—should be refused copies of them. These sentiments are heartily indorsed by others I might name.

My hope is that publication of this letter in MUSICAL AMERICA may save other magnificent records, that will one day be invaluable, from wanton destruction when the singer drops from prominence and the sales fall off. Record makers, like all other purveyors of things of educative value, have a duty to the public to consider as well as the question of keeping down slow-selling stock.

Respectfully yours,
OSCAR THOMPSON,
Musical Editor The Tacoma Ledger.
Tacoma, Wash., Jan. 1.

The seventh Bach Festival of the New Bach Society in Germany will be held in Vienna, under the auspices of the Royal Society of Music Lovers, on May 9, 10 and 11.

London has a balalaika orchestra, which was recently commanded to play at Windsor Castle.



Arthur Philips ^{A AND D} Ruth Dean IN LE JONGLEUR

THE Joint Operatic Recitals in Costume, by Arthur Philips, Baritone, and Ruth Dean, Soprano, have proven to be unique in the Concert Field this Season.

Their appearances have been the occasion of ovation after ovation and the program has evoked enthusiastic critical comment.

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AT CARNEGIE HALL, ON
MONDAY AFTERNOON,
JANUARY 5th

SCORES TRIUMPH FOR HER DISTINGUISHED ART

New York Critics Unani-
mous in Praise of Her Sing-
ing as Told in Extracts from
Their Reviews.

Mr. Henderson in The Sun:
—"The richness of her mezzo
soprano range seems also to
have increased somewhat in its
dimensions and taken on an
even richer and fuller mellow-
ness of tone. And furthermore
her taste was in desirable har-
mony with her beautiful voice."

Mr. Aldrich in The Times:—

"Her voice was again shown in its fine quality, the quality of a mezzo-soprano rather than a true contralto, of altogether remarkable richness and silken smoothness, admirably equalized through out its whole range, possessing great power and fullness which she can modulate to the extreme of pianissimo."

Mr. Krehbiel in The Tribune:—"Mme. Julia Culp also returned to New York from her home across the waters and gave her first recital in Carnegie Hall yesterday afternoon. Her absence had been one of only a few months' duration and the hearts which she had caused to swell and throb by her exquisite singing of songs, were still warm, as the presence of a superb audience and its enthusiastic conduct attested. Mme. Culp's knowledge of song literature, German more particularly, is extensive, and her command of it in all its phases extraordinary."

Mr. Sanborn in The Globe:—"Mme. Culp's voice shows distinct improvement over last season, especially in the upper tones, which have gained in richness and brilliancy. Mme. Culp's command of style, her warmth and justice of expression, her skill in bringing out the individual quality of each song, which won her the favor of the judicious last year, were again most delightfully in evidence yesterday."

Mr. Peyser in Musical America:—"Mme. Culp incarnates, so to speak, the ultra-perfection of art in the high and aristocratic province of song interpretation. Her triumph serves to demolish afresh the contention of such as maintain that the most distinguished type of pure artistry is powerless to achieve extensive popularity or to vie in any sense with the avowedly meretricious."

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KNABE PIANO



PARIS "PARSIFAL" WELL STAGED BUT NOT ADEQUATELY SUNG

Proof Again that Gallic Temperament Is Ill-suited to Interpretation of Wagner—Only about Half of the Composer's Message Realized—New Operas at Gaité Lyrique and Opéra Comique—Tina Lerner with Lamoureux Orchestra

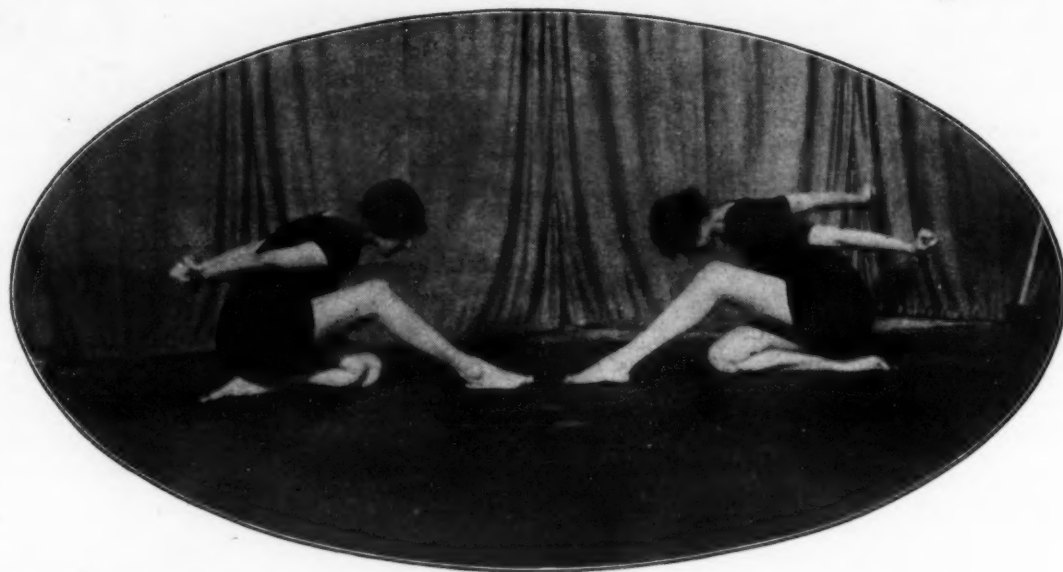
Bureau of Musical America,
17, Avenue Niel, Paris,
January 2, 1914.

THE temperament of the French—notably of Parisians—is ill-suited to the interpretation of Wagner. Those who have witnessed the Gallic version of the "Ring," as given at the Paris Opéra House might well hesitate before purchasing a seat for "Parsifal," which had its *répétition générale* here yesterday. From the point of view of the average first-nighter the performance was a huge success. The singers and M. André Messager, who directed the work, came in for many ovations. Absolute quiet prevailed in the auditorium during the whole of the performance, an exceptional ordeal for Parisians, which went to show that those present knew how to appreciate the religious character of the opera. The performance began at six o'clock and ended at a quarter past twelve, an hour's *entre acte* being allowed for dinner at the close of the first act on the stroke of eight. The audience was very brilliant, including all the best known personages in politics, literature and art who happened to be in town.

As regards the interpretation of this French version of Wagner's masterpiece, translated by Alfred Ernst, it is only fair to say that many of us expected something very much worse. For instance, nothing but the highest praise is due for the admirable staging of the work. The scenery was in every case in the best taste, the knights' temple, *Klingsor's* battlements and magic garden being beautifully done, whilst the moving scenery was sufficiently picturesque and impressive and worked without a hitch. The change in the second act, when the magic garden appears by enchantment, was accomplished in far less time than it takes to tell—a wonderful piece of work in stage mechanism, ex-

cept that the effect was marred by the screeching of un-oiled bearings.

The chorus singing was admirable throughout. The knights of the grail, in gray cassocks and bright red mantles with a white dove embroidered on one shoulder, entered thoroughly into the spirit of their gorgeous music, whilst



The Misses Le Nux, Two Exponents of the Dalcroze Method, Now Holding Classes at the Hotel d'Jéna, in Paris

the flower maidens—the majority of whom were quite well-known singers who regarded themselves as signally honored in being chosen to figure in the chorus of the work—were vocally superb and wore costumes that made up a brilliant color scheme.

M. Franz, as the "pure fool" was, frankly, a disappointment. He sang with a wealth of rich, telling tone, but completely failed to portray the mystic character of his rôle. The little acting that he attempted was melodramatic and puerile, and he is physically an impossible *Parsifal*. His suit of black armor must be the ugliest coat of mail ever seen on any stage and his clumsiness with his shield and lance almost brought about disaster.

A Distinguished "Gurnemanz"

Most satisfactory work was done by M. Delmas, the celebrated baritone, as *Gurnemanz*. He sustained the long and arduous rôle with distinction and declaimed impressively. His voice is naturally not what it used to be but, when he did not force the tone, the timbre was good and true as of old.

Mme. Lucienne Bréval, who created the title rôle last year in Fauré's "Pénélope," has not the voice for *Kundry*. In the temptation scene she never once either vocally or dramatically, attained to that degree of domination essential to the development of the story. Her shriek was a very mild affair. In the last act, however, she looked beautiful and acted with devotional simplicity.

M. Lestelly, as *Amfortas*, made a powerful impression. The mystery of the production is why M. Journet, the *Klingsor*, was not given one of the longer baritone rôles. His voice is fresh and resonant and he acts convincingly.

M. Messager had the opera well in hand—the result of more than eighty rehearsals—but was unable to draw from the music more than about half what Wagner intended to convey. His reading of the score proved ecclesiastical but not mystical. He failed to work up climaxes in the most disappointing manner. The suffering and compassion motives were frequently unsteady and hesitative, the grail music did not convey its glorious lesson and the faith motive when it appeared was generally given out feebly, devoid of nobility.

Interpretation a Failure

The interpretation as a whole should be declared a failure, because it did not possess the power to make the audience

feel that emotional and religious thrill which Wagner intended to convey.

A well-known special correspondent of a London daily, who ought to know better, writing of the performance declares "The strict rules of Bayreuth production were enforced." Needless to say, this was not the case. The auditorium was over-lit throughout the representation and the orchestra was as flagrantly prominent as ever.

During the last week there have been no less than four "first performances" in Paris. The Gaité Lyrique has produced "les Contes de Perrault," an operatic version of some of the best-known fairy tales. The reception of this work was most enthusiastic. The libretto is by Arthur Bernède and Paul de Choudens, and the music, by M. Four-

and the Campanella. Dumesnil, as is his wont, played magnificently.

Among the projects of the Ghens-Isola combination, which yesterday took over the management of the Opéra Comique, is a new production of the "Meistersinger."

Certain alleged heirs of Donizetti have received a rebuff at the hands of the Court of Cassation, the highest court of law in France. They brought an action against the French Society of Authors and Composers claiming certain sums that had been paid to the society for the Donizetti copyrights, but the case was decided against them.

C. PHILLIPS VIERKE.

The Indifference of Noted Artists

[Pierre V. R. Key in New York World]

Great musical artists—perhaps "noted" is the more appropriate word—who bring disappointment through carelessness during a performance are themselves to blame if audiences display disapproval. For some vague cause certain distinguished musicians who appear before the New York public from time to time seem to feel that they are privileged to do as they choose. They apparently hold the opinion that because they have gained prestige whatever courses they follow should be accepted as eminently proper. Their exalted positions usually affect their sense of proportion, and as a consequence the people, who too often pay money to hear them dispense music inferior to their fullest capabilities, are thereby forced to accept something worth far less than the box office price charge for an occupied seat.

Harpist Salzedo on Tour with Jacques Thibaud

Carlos Salzedo, the harpist, who has been heard numerous times in concert with several prominent singers, left New York on Monday, January 5, to go on tour with Jacques Thibaud, the French violinist. Mr. Salzedo will be heard with the eminent violinist in recitals in the Middle West and returned to fill engagements in the East about the middle of the month.

Los Angeles Praise for Claude Gotthelf

LOS ANGELES, CAL., Jan. 3.—Claude Gotthelf, the young American pianist, gave a recital Monday afternoon, for the Dickens Club in the Y. W. C. A. Auditorium. Mr. Gotthelf is an artist of intelligence, serious purpose and musicianship. Technically he is admirably equipped and he has not neglected the poetic side of his playing. His entire work pointed convincingly to a brilliant future.

John Barnes Wells, tenor, appeared at Evanston, Ill., January 7. This week he sang in Dayton, Ohio, with the Apollo Club, January 15, and was soloist at the Morning Musicales at the Hotel Statler, Cleveland, January 16.

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New York, January 17, 1914

OPERA HOUSES ABROAD

The controversy which has arisen from the propaganda made in MUSICAL AMERICA, as well as by its Editor in his public addresses, as to the true conditions in the opera houses abroad, and especially with regard to the danger incurred by young American girls without sufficient protection and means endeavoring to win success has called out very different opinions.

As bearing upon this subject, it will be of interest to our readers to know that in the Sunday edition of the New York Times of October 19 there appeared a long interview with Oscar Seagle, a distinguished musician, who is associated with Jean De Reszke, teaching in Paris. Mr. Seagle is now making a successful tour of this country as a baritone. In the course of this interview Mr. Seagle said, among other things, that there is no trouble about getting a public hearing in Europe, provided one has the price and the ability to sing.

In Italy and France the price will be about all one needs. In Germany it is necessary besides having the price, to show some ability as well. Almost any singer can get the chance to appear in one of the smaller towns of France or Italy by paying the local manager about 200 to 250 francs for the privilege. There are plenty of these managers, whose chief source of income is in this custom. In the larger towns it is necessary to pay 500 francs, or more, to the managerial exchequer.

Americans are supposed to pay more for these privileges than Europeans, simply because they are supposed to have more money.

Mr. Seagle furthermore says that even artists have to pay, and instances an American singer who paid as much as 10,000 francs to get into the Opéra Comique, in Paris. But what do singers get, anyhow? The average salary at the Opéra Comique is about forty dollars a month; at the grand opera, one hundred dollars a month. A few stars get more.

The main point, however, in Mr. Seagle's interview is that—to quote his own words:

"The code of morals in Paris is different from ours in the United States. No American singer can secure a

Paris engagement without paying for it. A man buys it with money; a woman, with money—or something else."

Finally Mr. Seagle speaks of the press notices in France and Italy. These cost one dollar a line. For one hundred dollars you can have a page of rapturous praise; but you will not get anything unless you pay for it. In England and Germany it is different: there the papers cannot be bought. The criticisms of the English papers are not worth much as criticism, but they are at least honest, while the press notices from Germany have value.

Here are some side lights on the situation from an expert, and they go far to sustain the position taken by MUSICAL AMERICA and its Editor.

ENTOMBED SCORES

The Philadelphia Press recently had an editorial on the "Case of the American Composer," in which it brought forward the somewhat war-worn question of our composers' difficulty in getting an orchestral hearing, and the fewness of such hearings. The editorial contained one feature which would not have appeared a few years ago, namely, a body of testimony to the existence of many original and well-made orchestral works by Americans.

It is now a fully established fact that Americans can write and are writing compositions worthy of a place on our symphony programs. This is a verified idea. But there is still a great step to be taken before this idea shall be carried into general or national effect.

This step is a public awakening with regard to the matter. It is a fallacy to suppose that its solution rests with the conductor. The conductor exists to serve the public. He gives them what they want. Not until a wave of sentiment sweeps over the country with regard to the neglected scores of American composers will anything or can anything be done to change the existing conditions. When the people ask for the compositions of their own composers they will have them. And they will ask for them when the unplayed scores of Americans cry out to them from the tombs in which they lie.

RADIUM FOR LOST VOICES

Radium, which is working many wonders in the medical world, notwithstanding the caution of eminent physicians to go slow in our hopes, may prove to be a boom to the singer who has any throat difficulty. Dr. Thomas J. Harris, of the New York Post-Graduate Medical School and Hospital, has in a recent issue of "The Post-Graduate," discussed some interesting results in the treatment of the larynx with radium. Dr. Harris "confidently believes" that in radium there is a remedy for growths that impair the voice. The cases which he cites refer apparently to the speaking voice, which he has restored in a number of cases after its impairment and loss by growths of various kinds upon the vocal chords. The principle should have equal applicability to the singing voice. Dr. Harris says that authorities are agreed upon the entire freedom from reaction or other unpleasant results attending the application of radium. The fact that there is no cutting in the process is an important factor.

Radium is not a "cure all," but its mode of action is one of the most stupendous discoveries of the time, and the results indicated above are directly in line with the most dependable results of its therapeutic operation, as thus far observed. Dr. Howard A. Kelly explains admirably in popular language the effect of radium on malignant growths. In a recent address, he said:

There are cells which rebel and play anarchist. The radium comes to them as the gentlest and most soothing healer the world has known. It bids them go back and become honest law abiding members of the cellular family, to which they belong. or it bids them be destroyed.

PAINTED EARS FOR SINGERS

There is more sound sense than usual in the latest manifesto of M. Marinetti, the leader of the Futurists, as reported in the cable despatches. This latest pronouncement deals with the futurist music hall, and contains several apt suggestions. The general future of the music hall, M. Marinetti declares, lies in the "exaggeration of absurdity." This, however, it would seem that we have already, in some of our modern music, though the principle has not yet been carried to the lengths suggested of painting the necks, arms and ears of the women singers orange, mauve or red. The suggestion that songs should be interrupted by bad language and revolutionary speeches is an excellent one. Many persons have only been waiting for such a procedure to be sanctioned by high authorities to carry it into effect. As to the further suggestion that Beethoven's music be played backwards, it may be said that it would sound better than the works of many modern composers played frontwards.

Personalities



Vera Barstow and Luigi von Kunits

Vera Barstow, the American violinist, does not belong to the type of concert artist that keeps in the background all reference to previous or present instruction. Miss Barstow is a pupil of Luigi von Kunits and she will pay her instructor a tribute at the New York recital on Saturday afternoon in Aeolian Hall by playing two of his compositions, "Reverie" and "Sara-bande et Musette."

Caruso—Enrico Caruso is not generally known as a bibliophile, but he is. The tenor last week bought \$2,000 worth of rare first editions of French works in a New York store.

Ysaye—At the Congress Hotel, Chicago, on January 3, Eugene Ysaye received the following cablegram from the King and Queen of Belgium: "M. Ysaye, Chicago—Sincères Remerciements et vœux (Sincere thanks and wishes). Albert—Elizabeth."

Flesch—At his New York recital early in February Carl Flesch will introduce for the first time in America a set of original violin compositions by Antonin Dvorak. They are "Romantische Stücke, Op. 75," four short varied pieces which have curiously enough been neglected by violinists, though, as Mr. Flesch claims, they are unusually fine works, tone pictures of rare charm.

Miller—Christine Miller and Reed Miller were among the artists at a recent music festival. The biography of Mr. Miller in the program contained the information that "Mr. Reed Miller is the brother of Miss Christine Miller, and was also born in Scotland." That sentence contains only two misstatements—Mr. Miller is not in the least related to Miss Miller and he was not born in Scotland, but in the South.

Cheatham—At her New Year's day matinée at the Lyceum Theater last week Kitty Cheatham in preluding her much admired negro songs and stories spoke of American music. She answered the charge that America has as yet no national musical expression by making the statement that this country, with its polyglot racial makeup is perhaps giving expression that is overstepping the bounds of nationalism in its accepted sense, a point which has been little discussed by arguers pro and con on the subject.

Edvina—One of the very few opportunities for hearing Mme. Louise Edvina, the prima donna soprano of the Boston Opera Co., in recital was offered last week in New York when she sang at one of the Bagby concerts at the Waldorf. The marked beauty and distinguishing qualities of her voice certainly lose nothing when the surroundings of the opera house with its large orchestra are removed, as is so often the case with the operatic artist. Mme. Edvina has developed her interpretative ability to a decided degree as well.

Teyte—Maggie Teyte, the English soprano, spent a few days golfing at the Brae Burn Club at West Newton, Mass., pending the resumption of her season at the Boston Opera House. The brand of Miss Teyte's playing surprised no less an authority than Francis Ouimet, the open championship golfer of the United States. Mr. Ouimet says of her playing: "If Miss Teyte were to keep in practise she'd become a 'cracker-jack' player. As it was, I could not afford to give her more than a stroke a hole. Miss Teyte was pluckier than I, for she was willing to go ahead and finish, while the cold made me cry quits after the ninth hole."

Gain Your Pupil's Friendship Urges Mme. Ella Backus-Behr

That is One of the Secrets of her
Success She Tells Interviewer—
Gives her Views on the Pros and
Cons of Study Abroad

"TO create and maintain unflagging enthusiasm in a pupil; that, I believe, is the vocal teacher's problem," declared Mme. Ella Backus-Behr in a talk with a MUSICAL AMERICA representative, at her studio at No. 206 West Ninety-fifth street.

A charming, gracious woman of wide experience and with broad views upon music and life in general is Mme. Behr. There is that about her which immediately puts one at ease—sincerity and whole-hearted interest is very evident in her conversation. "I always strive to attain that with my pupils," she continued, warming to her theme. "The first and most necessary requirement is to feel interest in one's pupils, and by this I do not mean the perfunctory sort which is adjusted and removed at will like a mask. The next step, friendship, comes very naturally, and being genuine forms a lasting, beautiful thing. Such has been my experience and my friendships form some of the most pleasurable relations of my life. And this will explain why I always accompany my pupils—I should say my friends, in public, after I have taught them what I can. Singing is largely a psychological process and I endeavor to maintain a perpetual atmosphere of ease and good-fellowship. I assure you that I have never regretted it. But pardon me, I should like to introduce you to two young artists, friends who have been coaching with me for the last three years and who, I feel, are possessed of beautiful, promising voices. I have asked them to sing a few songs for you and later to tell you something of themselves so that you may see what they are doing."

Enthusiasm, nay exuberance, best characterizes Mr. and Mrs. Bechtel Alcock, two artist pupils. Art is a serious thing for them, and their later rendition of several modern songs, along with a duet by Dvorak, fully justified Mme. Behr's previous statement. Mrs. Alcock's voice is a fine, clear contralto of surprising strength and her husband disclosed a tenor of no little range and beauty. Mme. Behr accompanied them in sympathetic fashion.

After a little general conversation the topic turned toward student life and conditions in this country and abroad. Upon this subject Mme. Behr had much to say and set forth her convictions as follows: "I have been following up Mr. Freund's propaganda and I must say that while I heartily concur with and applaud some of his beliefs and views, there are many which I cannot agree with. I can tell you much about student life abroad, but first I should like to say that I believe that the American race is gifted much more highly than any other. The sad mockery is that conditions in this country are not conducive to the most thorough training. I am aware that it has been said time and again, yet I must repeat that we have no 'atmosphere' in America. I found the Germans a serious people who invariably assure for their children a healthy development by inculcating at an early age respect for traditions and by impressing the value and importance of obedience. As far as conditions abroad go I feel that it is a grave mistake to send a young girl abroad before her nature has matured somewhat and has attained at least a fair degree of strength. I should brand it as being almost criminal to add to immaturity a scanty knowledge of that foreign country's tongue. Yet I admit that it happens every day. You can hardly dispute, however, that no one country or soil breeds a special and distinctive species of harpies or charlatans. I think that the temptations are just as strong



Mme. Ella Backus-Behr, Formerly Prominent in Berlin as an Instructor of Singing, and Now Teaching in New York

in New York or Chicago as they are in Berlin and Paris. I noted Alma Gluck's words in regard to *pensions* and I cannot agree with her. The *pension* in Berlin at which I resided during my student days was respectability itself and I know that there are now many such throughout the capital city. One of the things to be strongly avoided is the American Club. Many are the cases which I have witnessed; young girls come over and make it their residence. They join a certain class of Americans who infest this place and you should see how soon their ideals fall away from them. I do not believe, however, that a thorough musical education can be acquired by pursuing one's study solely in America. All in all, Berlin is the finest city for me."

A few moments later Mme. Behr excused herself to attend to a waiting pupil and the writer was left to chat with Mrs. Alcock. Her admiration for Mme. Behr closely approximates adulation, yet added to this the young singer possesses keen original ideas. Mrs. Alcock and her husband have appeared with distinct success at many musicales and frequently with Bruno Huhn and Reinhold Werrenrath. Walter Damrosch, in a letter to Mrs. Alcock, expressed himself in very flattering terms in regard to her voice. Among Mr. and Mrs. Alcock's future engagements are scheduled appearances in Little Falls, N. J., on January 16, with Mr. Huhn; Clarksburg, W. Va., January 13, with Mr. Huhn's Cycle Quartet, and at the residence of Mrs. H. H. Rogers in New York City on January 16 and 17. Mrs. Alcock is at present contralto soloist at the Madison Avenue Baptist Church, while Mr. Alcock sings at the West End Presbyterian Church, both in this city.

B. R.

Flonzaleys Please Toledo Audience

TOLEDO, O., Jan. 8.—The Flonzaley Quartet played last evening at the Auditorium Theater before a good sized audience which applauded continuously during a long program. The numbers, chosen with characteristic tact, were played with that artistry that has endeared this organization to lovers of chamber music on two continents.

F. E. P.

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ALL DANCE MUSIC IN BAUER RECITAL

Pianist Exerts Potent Charm Upon New York Audience with Unique Program

Those who are pleased to construe the doings of artists after their own fashion may have discerned a sign of the times in the program of dance music which Harold Bauer offered for his second New York recital of the season in Aeolian Hall last Sunday afternoon. In justice to the serious purposes of the distinguished pianist it is necessary to state that the peculiar timeliness of the event was the outcome merely of coincidence rather than of malice aforethought. He has been meditating upon the scheme for a considerable time and his intentions were not prompted by any action of the vulgarized terpsichorean bee now buzzing in the public bonnet.

A very large audience heard the recital, though Mr. Bauer can command such attention irrespective of what he plays. The program, however, was at once artistically legitimate and musically delightful from one extreme to the other. It had charm and ample variety of content and it received an interpretation that probably no living pianist could in any essential have bettered. Bach's G Minor Suite, Schumann's "Davidsbündlertanze," a Beethoven Minuet, Chopin's "Tarantella," a Ravel "Pavane" comprised the first half of the program. Some folk rubbed their eyes and imagined vain things when they discovered between the Ravel and a Granados "Fandango" a tango by one Alexander Levy. A nondescript but pleasing "Danse Lente" by César Franck, Chopin's F-sharp, Minor Polonaise, a Schubert "Ländler" and a Brahms Hungarian Dance completed the listed offerings, while Saint-Saëns's "Etude en Forme de Valse" and a Mendelssohn Capriccio were appended further to satisfy those whom the elaborate program left hungering for still more.

Mr. Bauer has in full measure that

quality required above all others in dance music—incisive rhythm. But his playing last Sunday was informed with a wealth of subtler elements. What a joy is Mr. Bauer's tone—pure, limpid, suffused with the most delicate rainbow tints, never forced beyond the limits of musical beauty even in the most imposing climax. How clear his melodic enunciation in music of a polyphonic weave such as is in the Bach Suite. And with what delicate grace he played its "Gavotte"—especially the thrice-enchanted musette.

Schumann is not at his very best in the "Davidsbündlertanze," and, though there are lovely moments in them, they are far too long-drawn-out. But Mr. Bauer infused into them a warmth of romantic sentiment that served to illumine them with an ideal poetic beauty. In striking contrast to this tenderness of mood were the fire and virility of his performance of Chopin's stupendous Polonaise.

Highly interesting was the Granados "Fandango." More should be heard here of this gifted Spaniard. Ravel's "Pavane" combines charm of melody with the attractions of modern French harmonies. Alexander Levy's "Tango"—written fifteen years ago, its composer being a talented Brazilian—stands in relation to the latter day music hall compositions as a Chopin waltz does to a fourth-rate operetta waltz. It ought to become a favorite recital number. Mr. Bauer played it with poetic feeling and a suggestion of rubato effect that must have disappointed any who expected the outspoken rhythmic frankness to be heard in restaurant and dance hall.

H. F. P.

Charpentier to Sail for New York, January 24

PARIS, Jan. 10.—Gustave Charpentier has arranged to sail from Havre on January 24 for New York, where he will supervise the first American production of "Julien" at the Metropolitan Opera House. Charpentier has been informed of the immense success of "Louise" at the Century Opera House, New York, and is much gratified. A great fête is to be given in honor of the composer when he receives his academician's sword. The mininettes and models and others in the artist life of Montmartre will do honor to the composer who has celebrated them in his works.



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**YSAYE PLAYS TO HUGE
METROPOLITAN AUDIENCE**

**Opera House Filled to Overflowing at
Sunday Concert—Fremstad and
Witherspoon Other Soloists**

Encores added so much to the length of the last Sunday evening concert at the Metropolitan Opera House that it was 11:35 before the final strains of Elgar's "Pomp and Circumstance" march sounded. But so attractive was the program and so well was it performed that a large percentage of the audience stayed until the end and those who were obliged to leave must have done so regretfully.

Eugen Ysaye was the visiting artist and it was largely due to the magic of his name that the house was filled to overflowing. Mr. Ysaye played two long numbers and three long encores, and to quantity added a full measure of the finest quality of his art. In the *Andante* of the Bruch G Minor Concerto he was at his very best, playing with ravishingly beautiful tone. His second number, Lalo's "Symphonie Espagnole," was given with dignity and distinction. Conductor Richard Hageman and the orchestra deserve special mention for the admirable support they accorded the violinist.

Mme. Fremstad and Herbert Witherspoon were the soloists from the Metropolitan company. Mme. Fremstad's dramatic interpretation of a group of Wagner songs, "Im Treibhaus," "Schmerzen" and "Träume," and songs by Schubert and Franz earned her plentiful applause and, after her final encore, Bizet's "Les Filles de Cadix," there was a tumult that it took ten minutes to still. Mr. Witherspoon's rich, smooth and expressive voice was heard with keen pleasure in the aria "Oh, tu Palermo," from Verdi's "I Vespri Siciliani" and the "Tambour Major" aria from Thomas's "Le Caid."

In addition to the Elgar number, the orchestra played the "William Tell" Overture and the Liszt Hungarian Rhapsody, No. 1, and the audience singled out Conductor Hageman for a special demonstration after the Liszt number.

"MADELEINE" JANUARY 24

**Metropolitan Cast for Victor Herbert
Opera Includes Two Americans**

Third of the novelties of the present season at the Metropolitan Opera House, Victor Herbert's one-act opera, "Madeleine," is announced by General Manager Gatti-Casazza for presentation next Saturday afternoon, January 24.

Mr. Herbert's opera is written to a libretto in English by Grant Stewart, who has adapted to lyric uses a short play by A. Decourcelles and L. Thiboust. The cast requires five principals and two of the five in Mr. Gatti-Casazza's production will be Americans—Lenora Sparkes, soprano, and Paul Althouse, tenor. The complete cast follows:

Madeleine, Frances Alda; *Nichette*, Lenora Sparkes; *Duc d'Esterre*, Paul Althouse; *Didier*, Andres de Seguro; *Chevalier de Mauprat*, Antonio Pini-Corsi; conductor, Giorgio Polacco.

Supreme Musical Event of 1913

It is unlikely that any thoughtful reader of the musical department of this paper will fail to arrive at the same conclusion as the writer, namely, writes W. J. Henderson in the *New York Sun*, that the supreme event in the past year was the production of "Boris Godounov." There continues to be room for doubt that the interest created by this great Russian opera will teach people to go to the opera house to hear lyric dramas and not singers. In all likelihood the popularity of "artists" will continue to be the most potent charm in the possession of the musical theater. But may it not be possible that "Boris" will serve to modify the traditional demand of the public for the high voices? The reference is to the local public, of course, but the reign of the high voice has not by any means been confined to these United States. The few operas with bass heroes have gained no wide circulation, while of those placing a baritone in the central position only "Don Giovanni" retains its rank among living masterpieces.

Lillian Grenville in Opera of Nice

NICE, FRANCE, Jan. 1.—Among prominent opera singers now in Nice are Lillian Grenville, the American soprano, who is to be the star at the Casino, as usual, and Emma Calvé, who is soon to sing in "Carmen."

**PAOLO
LUDIKAR**



The DISTINGUISHED BOHEMIAN BASS of the BOSTON OPERA HOUSE who has already sung with noteworthy success in Dresden, Vienna, La Scala at Milan, Bologna, Florence, Rome and at Teatro Colon, Buenos Ayres, created a profoundly favorable impression in his appearances in "Faust" and "Tristan."

PRESS REVIEWS

FAUST.

Boston Transcript, Nov. 28.

The days of a Méphistophélès, who went up and down "Faust" in scarlet and who sang his measures roundly and suavely are past and done. Now the singing-actor of the part arrays himself variously—in green for example before the walls; as a cavalier of the time (albeit somewhat sinister in aspect) in the garden; in a monk's mantle in the scene of the church. So Mr. Ludikar differentiated his devils, pictorially and plausibly. Nowadays, too, the singing-actor of Méphistophélès makes his tones a characterizing speech, commanding or insinuating, sardonic or ironic, impatient or satisfied. Mr. Ludikar did so skilfully and vividly, and his designedly bitter intonations told dramatically against the amorous music of Faust and Marguerite in the garden. With his voice constantly so colored, it was hard to individualize it in the narrow sense. Obviously, it is a free, fluent and ample voice, as bass voices go; obviously it is susceptible to much coloring; obviously Mr. Ludikar is skilled in the arts of delineative and declamatory song. His Méphistophélès brought gusto to the ditty of the kirmess and biting mockery to the serenade. Nor does Mr. Ludikar act only with his tones.

Boston Globe, Dec. 7.

The feature of the performance was the Méphistophélès of Mr. Ludikar. Armed in the strength of his pronounced successes as King Mark and as Marco in "Monna Vanna," this singing actor of increasing artistic stature gave a portrayal of the fiend that, for sinister malevolence, expressed in a compelling man by voice as by action—and there were new and illuminative bits of business, new vocal and histrionic detail—cannot be duplicated within the memory of presentations of "Faust" at this opera house.

Boston Post, Nov. 27.

Not less gratifying was the appearance of Mr. Ludikar. We doubt if so finished and intelligent a bass has appeared as Méphistophélès in Boston since the fabled days of Edouard de Reszke and company. Incidentally, we doubt whether the younger generation of to-day would exalt de Reszke's since standardized interpretation of this role—that is, as a bit of histrionism—as much as that impersonation was exalted in other days. It was indeed a pleasure last night, to listen to a singer and an actor who has dispensed—with the red light, vaudeville manner of Satan that for so many years found favor with opera audiences. Not that Mr. Ludikar attempted to modernize that part. He contented himself with interpreting it with the most gratifying artistry. He is also the possessor of a voice of exceptional richness and body, and, as he proved in his admirable delivery of the "Calf of Gold," he can sing. Not

only that, but he can declaim and converse in operatic parlance with rare point and subtlety. His diction was a pleasure to the understanding, as most often his tones were to the ear. He was always a presence on the stage and yet not a single gesture was exaggerated, miscalculated in its effect. Not a point was missed and not a line was too heavily underscored.

Boston Post, Dec. 7.

The Méphistophélès of Paolo Ludikar again dominated the performance of Gounod's "Faust" at the Boston Opera House.

Mr. Ludikar is a notable addition to the Boston company. His big, round voice is a constant delight. He sings with fire, often with abandon, but always sings. His portrayal of the role has much that is novel, he has abundant dramatic instinct, and so overwhelming is his personality that his Méphistophélès pulls the strings to which the other puppets of the drama dance.

TRISTAN.

Boston Transcript, Dec. 1.

What Mme. Matzenauer lacked in penetration and imagination with her part, Mr. Ludikar strangely and unexpectedly supplied. To him fell King Mark, and there was no reason to expect more than the robust middle-aged sovereign who stands statue-like upon the stage and delivers a long monologue toward the end of the second act as gravely as his bass voice and his command of the difficult music enable him to do. Usually, he comes, goes and is pardoned. Instead, Mr. Ludikar's Mark was an aging, anxious, brooding man, already prey to suspicions and forebodings. His aspect was haggard, his movements a little febrile. Nervously he watched all that passed around him and answered to it. When he sang, he was not merely making his way through a difficult monologue. In his voice was the agitation of Mark's spirit, feeling the woe he had foreboded, that he must bear, helpless, baffled, and suffering. His Mark was a distraught and piteous figure—a trembling and brooding pawn of fate; while the voice that spoke it was as vivid of emotion and character as it had proved three days before and much warmer of tone, finer of texture and freer of song. For the first time, within long memory, a Mark that had individuality and imagination and was not petrified in operatic convention walked the stage. Inevitably such a Mark had operatic life and interest.

Boston Herald, Dec. 1.

Mr. Ludikar's King Mark was one of the best that we have seen for the last 30 years, and we are inclined to think that Mr. Ludikar's conception of the part is the best that we have ever seen, in Germany or in this country, and we do not forget Edouard de Reszke with his booming voice. For once an audience sympathized with the monarch and forgave him for the music imposed upon him by Wagner.

STOKOWSKI PLAYS HADLEY SYMPHONY

"North, East, South, West" a
Philadelphia Novelty—Horatio
Connell Soloist

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, January 13, 1914.

HORATIO CONNELL was the soloist and Henry Hadley's Symphony, No. 4, "North, East, South, West," played for the first time in this city, the novelty of the program presented by Mr. Stokowski at the Philadelphia Orchestra's twelfth pair of concerts, in the Academy of Music last Friday afternoon and Saturday evening. In place of the overture to "The Magic Flute," which had been announced as the opening number, there was substituted the funeral march from Beethoven's "Eroica" symphony, appropriately offered "In Memoriam—Dr. S. Weir Mitchell," a reverent and deserved tribute to a great man who had passed away within the week.

The Hadley symphony proved a work of power and charm, with not a little of originality and a great deal of rich melody, brought out in some elaborate and ingenious instrumentation. While it might be said to be more in the nature of a suite than a symphony, it is large in conception and nobly executed. That it falls in places below the high level for the most part sustained, is perhaps due to the composer's effort to make his music carry out the suggestion of the diverging quartet of titles, so that the true province of the symphony is forgotten in the writing of music which at times is merely descriptive. Naturally, the work brings to mind the "New World" symphony of Dvorak, and one cannot mistake at times a resemblance to Richard Strauss in its style and execution. As a whole, the composition made a very favorable impression.

The singing of Horatio Connell, who may be called a Philadelphian, although his reputation is international, invariably gives pleasure to the casual listener, who enjoys good singing but doesn't exactly know why it is good, and both pleasure and satisfaction to those who understand and appreciate vocalism that is refined and artistic. While his voice, which is styled a bass baritone, is not of voluminous power, it has excellent range and fair resonance, and is exceptionally rich and sympathetic in quality. In his singing of two arias from Mozart's "The Magic Flute" and a group of three songs by Schubert, arranged by Brahms, Mr. Connell delighted his audiences both Friday afternoon and Saturday evening, especially enjoyable being his singing of "Huntsman, Rest."

The program was brought to a brilliant close with the spectacular "Carnaval" Overture of Dvorak.

ARTHUR L. TUBBS.

Musical Qualifications of Another Age

It would be difficult to get a more popular lecturer, says the *Pall Mall Gazette*, than the present professor of music, Sir Frederick Bridge, who has held the post

nearly a quarter of a century. But some of Sir Frederick's predecessors were not always so competent as music professors. There is the classic case of Prof. Griffin, whose influential friend got him elected 150 years ago, not because he was a musician—he was almost ignorant of the elements of music—but because he was the most excellent barber to be found in the city of London.

LOUIS WISMAN'S SUCCESS

American One of the Most Finished
Flautists in Germany

BERLIN, Jan. 3.—The young American flautist, Louis Wisman, has become one of the most finished artists on his instrument now active in Germany. Mr. Wisman's first practical experience as an orchestral player was gained in the con-



Louis Wisman, the American Flautist,
Who Has Played with Success as Soloist and Member of Important Orchestras in Germany

certs of the Gesellschaft der Musikfreunde in 1909, under Oscar Fried. During the season of 1911 he was a member of the Royal Opera Orchestra in Berlin, also taking part in numerous chamber music concerts. Mr. Wisman then became first flautist at the Municipal Opera in Münster, Westphalia, where he played in more than fifty operatic performances in addition to symphony concerts. Mr. Wisman will give a concert in Berlin in January.

Among Mr. Wisman's sponsors are Dr. Andreas Moser, of the Berlin Royal High School of Music; Director Willy Olsen, of Dresden; Theodore Muller and Ernst Neubach, Royal Opera, Brunswick; Kapellmeister Alfred Schink; Prof. Emil Prill and Albert Kurth (his teacher), solo flautists at the Royal Opera Orchestra.

Mr. Wisman is a grandnephew of Heinrich Henkel, composer of numerous works and organist and royal music director in Hessa.

O. P. J.

THIBAUD ST. LOUIS ORCHESTRA SOLOIST

Violinist Adds Two Encores to
Bruch Concerto—Alice
Nielsen in Muscale

ST. LOUIS, Jan. 10.—After a lapse of three weeks, during which an extensive trip has been taken, we again heard a regular concert by the Symphony Orchestra yesterday afternoon, with the eminent French violinist, Jacques Thibaud, as soloist. Mr. Thibaud was so warmly received that he was forced to give two encores. His number with the orchestra was the Bruch Concerto No. 2, and in it he displayed a flawless technique and a rich, full tone. He played with a sincerity that was a pleasure to see and exhibited none of the eccentricities that characterize some of his contemporaries.

For his first encore M. Thibaud played Saint-Saëns's "Rondo Capriccioso" with piano accompaniment by Carlo Salzedo. The plaudits were loud and long-continued after this and the violinist then gave a beautiful interpretation of Wieniawski's "Saltarelle."

The orchestra played as its first number the Overture to Mendelssohn's "Midsummer Night's Dream," and, after Mr. Thibaud's numbers, Mr. Zach gave a fine reading of the Love Scene from Strauss's "Feuersnot," which was to have been played at the last pair of concerts. The last half of the program was devoted to the Schumann Symphony No. 4, which received such a performance as to indicate beyond a doubt that the time has come when we can truthfully say that our orchestra ranks with the best in the country.

Last night, at the Missouri Athletic Club, in the second of a series of classical concerts, Alice Nielsen, of the Boston Opera Company, repeated her signal success made last year in a similar concert. These are club affairs, and it is to be hoped that this artist may be heard here soon in a public concert. She sang two Mozart arias, one from "Don Giovanni" and the other from "The Marriage of Figaro" and the "Un bal di" from "Madama Butterfly." There was a group of songs by Brahms, Liszt and Schubert and a French group consisting of two songs by Duparc and one by Massenet. Previous to the "Butterfly" aria which closed the concert, she sang a group of songs in English. She gave several encores and the audience was loth to let her stop. Edwin Schneider, of Chicago, was an efficient accompanist.

Mme. Jane Noria, formerly a St. Louisan, has been spending the holidays here and will give a recital at the Odeon on January 31.

H. W. C.

California Teachers Hear Ernest G. Hesser in American Songs

LOS ANGELES, CAL., Jan. 5.—Ernest G. Hesser, baritone, recently gave a lecture song-recital before the Teachers' Institute of Southern California in the First Presbyterian Church of Long Beach. The baritone took up four phases of American song: Indian, Negro Folk, Grand Opera and Art Song.

Mr. Hesser was especially successful in the vaquero song "Who Dares the Broncho Wild Defy" from Herbert's "Natoma," exhibiting a rich and full voice and conscientious attention to detail. Martha Storer did effective work as accompanist.

ATLANTIC CITY CONCERT

Philadelphia Orchestra Appears with
Florence Hinkle as Soloist

ATLANTIC CITY, N. J., Jan. 9.—A small but devoted audience of music-lovers listened to the first of the series of four concerts of the Philadelphia Orchestra given on January 5 under the local management of the Crescendo and other clubs. The proximity of the holidays is blamed for the smallness of the audience. Florence Hinkle, soprano, was the soloist.

The orchestra played Tchaikowsky's "Symphonie Pathétique," Arensky's Variation on a Theme of Tchaikowsky's and Wagner's "Flying Dutchman" Overture. Conductor Stokowski again distinguished himself by authoritative and masterful readings.

The alluring art and personality of Miss Hinkle gave cause for rejoicing. She sang the aria "Depuis le Jour" from Charpentier's "Louise" with limpid tone and dramatic effectiveness. The audience sought an encore, which was given.

L. J. K. F.

Hampton Singers to Give Carnegie Hall Recital

The Hampton Singers, a chorus of forty students from Hampton Institute, Virginia, famed for their singing of negro folk-songs, have announced their annual New York concert in Carnegie Hall on Tuesday evening, January 27. Plantation melodies and negro spirituals will accompany and illustrate a motion-picture pageant showing agricultural life in the South. George McAneny, president of the Board of Aldermen, of New York, will speak on behalf of Hampton, the pioneer industrial school for negroes and Indians.

Mlle. Verlet Entertains Prominent Parisian Musicians

PARIS, Jan. 1.—Alice Verlet, prima donna of the Paris Opera, has been resting at her country home, Uccle, near Brussels, where she has entertained some of the most eminent members of the Paris musical set. Mlle. Verlet will resume her activities at the Brussels Opera House on January 12, and before again singing in Paris will make many appearances at the Lyons and Monte Carlo operas.

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SPENCER

AMERICAN PIANIST

SCORES NOTABLE SUCCESS IN FIRST APPEARANCE WITH ORCHESTRA IN NEW YORK

as Soloist with RUSSIAN SYMPHONY at AEOLIAN HALL, New York, on Jan. 6, performing for the first time in New York, RIMSKY-KORSAKOW'S Concerto in C Sharp Minor.

BRIEF EXTRACTS FROM PRESS REVIEWS OF JAN. 7:

PRESS:—"Artistic sincerity, vigor and a sense of rhythm rare among women characterized her performance of a work that marked a welcome departure from the beaten path."

TIMES:—"As Miss Spencer played it with admirable directness and rhythmic effect, the concerto was interesting and pleasing."

POST:—"Miss Spencer played her part brilliantly; her crisp and clean-cut tones contrasted with the rough-shod orchestral accompaniment. She was the star of the concert."

MAIL:—"Miss Spencer is a pianist in full command of her keyboard."

HERALD:—"The same excellence of tone and technique that characterized her playing at her recent recital were again revealed."

TWO EUROPEAN CRITIQUES OF MISS SPENCER'S PERFORMANCE OF THIS WORK:

KÖLNISCHE ZEITUNG, Jan. 27, 1913:—"She is a player whom it is a genuine pleasure to hear, as her work is absolutely sane and sound technically."

LEIPZIGER NEUESTE NACHRICHTEN, Jan. 18, 1913:—"There was a generally expressed wish to become better acquainted with Eleanor Spencer, who mastered the work."

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A Convincing Example of Wholesome Musical Criticism

DISCUSSIONS as to the value of criticism and the functions of critics arrive with the new musical season as surely as cold weather, but, in spite of the perennial, and sometimes acrimonious, arguments the question seems as far from settlement as ever. Perhaps it is because the two sides take such widely differing stands that there is no common ground upon which they may unite. To the critic the right to find fault, or the opposite, seems a species of divine privilege, while to the artist, or the musical amateur, there seems to be no real reason why any one man should set his personal opinion over against any other man's personal opinions with the idea that his dicta will stand as final. These views, however, represent the extremes.

There are critics in this country whose view of the art is so sane and whose ideas of the functions of criticism so wholesome that their work is as surely constructive in the musical growth of America as the work of the artist or teacher. There are also lovers of music, musicians and artists who can appreciate the work of such critics because they, too, realize that the growth of the musical art is, in a way, dependent on the growth of culture, and that

culture means the appreciation of art. A critic may, therefore, wield much power for good or for bad.

In Karleton Hackett, Chicago has a critic of parts. His is the sane and wholesome kind of writing, the constructive, not the reactionary. A fine example of what criticism should be is Mr. Hackett's criticism of the recent performance of the "Elijah." And in this criticism was a summary of the work of Herbert Witherspoon, which for fairness in pointing out both the favorable and the unfavorable should make the article stand as an ideal report of a performance. Here is what Mr. Hackett wrote:

"Herbert Witherspoon sang the music of 'Elijah' as though it were in very truth a message of life or death, not as though it were some sort of sublimated vocal exercise to be delivered with painstaking regard for the canons of academic art. He is a man who has taken his profession seriously to master it, not merely as a question of technical skill, but on beyond that into the meaning of the thing itself so that he could make the meaning of it carry to the farthest corner of the hall. He understands the kind of liberties one may take with an orchestral accompaniment, and the kinds that are impossible or only lead to ineffectiveness, so he stands up with the surety of the man who knows the use of the tools of his trade, not merely to handle them with skill but to make something of real worth with them. When a man really knows his profession as he should, he usually can dispense with the aid of the book, as Mr. Witherspoon did, and send out into the audience the meaning with a force back of it to carry conviction. * * * Neither was Mr. Witherspoon equally effective in all his numbers, for much of the music does not lie well for his voice; but all through he gave us the meaning with the power that comes only from a man with brains. He had visualized the prophet until those mighty words had for him so deep a meaning that they brought the sandy stretches of Palestine before us in a spot of earth where actual men and women lived and suffered. When a man can do this a few tones which lack the merely sensuous beauty of color we can well afford to miss. If the oratorio of 'Elijah' is to mean anything, the role of the prophet must be entrusted to a man of great force, and Mr. Witherspoon carried the burden to win admiration."

The value of this criticism lies in the fact that Mr. Hackett has not devoted his column merely to the pointing out of real or fancied vocal deficiencies on the part of the artist but to an appreciation of that which was of undoubted value. Further, he has given to his readers, many of whom must be voice students, a comprehensive ideal of what the rôle of the "Elijah" really is. Too many singers have regarded this rôle as a vehicle for the display of vocal powers and have failed to understand that the old prophet offers by far the greater opportunities in the realization of the heroic figure. The prophet is a weak figure in the rôle of a concert singer, but the concert singer who becomes the prophet and conceives and executes his part from that standpoint becomes more than artist. In so far as a singer visualizes his character, in just so far will he impress the serious part of his audience. Water cannot rise higher than its source and neither can a singer induce an emotional appreciation in his audience which he does not feel himself and which is not founded upon a sincere and complete understanding of the rôle which he is performing. There is a lesson in this for many singers who are now complaining because they cannot get engagements. Art may be art, but truth is mightier than artifice.

ARTHUR L. JUDSON.

Melba's Secret of Voice Preservation

"Let me give you one of my greatest secrets," says Nellie Melba in an interview in *The Etude*. "Like all secrets, it is perfectly simple and rational. Never give to the public all you have. That is, the singer owes it to herself never to go to the boundaries of her vocal pos-

sibilities. The singer who sings to the utmost every time would be like the athlete who exhausted himself to the state of collapse. This is the only way in which I can account for what the critics term 'the remarkable preservation' of my own voice. I have been singing for years in all parts of the world, growing richer in musical and human experience, and yet my voice to-day feels as fresh and clear as when I was in my teens."

KANSAS CITY ORCHESTRA BOOM

Movement for More Adequate Support of Busch Organization

KANSAS CITY, Mo., Jan. 10.—The third concert of the Kansas City Symphony Orchestra was given on Tuesday afternoon in the Shubert Theater with Carl Busch conducting. The orchestra surpassed all of its previous efforts in its splendid performance of Tchaikowsky's Symphony "Pathétique." It is hoped that more financial support will be given next season as that seems to be the only thing needed now to make it one of the leading orchestras in the country. The subject is now being agitated by the press.

Besides the Symphony the orchestra played Bizet's Dramatic Overture "Patrie," the Prelude to Saint-Saëns's "The Deluge," and Alfvén's Swedish Rhapsody, "Midsommervaka."

Mildred Potter, contralto, was the warmly applauded soloist, singing "Ye Powers Above" from Wagner's "Rienzi" and a group of songs, among them Carl Busch's "Orpheus With His Lute," which she presented beautifully. She was extremely well received. M. R. M.

First Hearing of Scheinplug's "Worpswede" Proves Interesting to Boston

BOSTON, Jan. 10.—At the invitation of Mr. and Mrs. Stephen S. Townsend a large number of musical friends assembled in the salon of the Copley-Plaza Hotel on the afternoon of January 4 to listen to an interesting work by Paul Scheinplug entitled "Worpswede." The composition is written for voice, violin, English horn and piano and was heard for the first time in Boston. Mrs. Townsend at the piano and Mr. Townsend, baritone, were assisted by Walter Habenicht, violin, and Paul C. Fisher, English horn. Their performance of the work proved to be most interesting. The unrhymed translation from the German was done by Charles Fonteyn Manney, the local composer.

W. H. L.

Notable Quartet in Montclair's "Messiah"

MONTCLAIR, N. J., Jan. 10.—A praiseworthy performance of "The Messiah" was given in the Montclair Theater last night by a chorus of 200 well trained and balanced voices under the masterful conductorship of Clarence Reynolds, the young organist of the Congregational Church here. The soloists, all artists of the highest rank, were Grace Kerns, soprano; Mildred Potter, contralto; Dan Beddoe, tenor, and Frederick Martin, basso. Chorus and soloists were assisted by Laura Wood, organist of the Central Presbyterian Church, and about thirty members of the New York Philharmonic Orchestra. Miss Kerns sang with a luscious quality of tone and Miss Potter's interpretations were notably sympathetic. Mr. Beddoe's splendid work aroused heartiest applause and Mr. Martin made a profoundly impressive basso. W. F. U.

Clergyman's Address Inaugurates New Year for Boston Music Club

BOSTON, Jan. 10.—An inspiring New Year's address given by one of Boston's veteran divines, the Rev. E. A. Horton, made an impressive opening for the first

meeting of the new year of the Music Lovers' Club in Huntington Chambers Hall, on January 5. Mr. Horton dwelt upon the uplifting effect that music has upon humanity. The musical program was given by Alice Eldridge, one of Boston's favorite pianists; the Caroline Belcher Trio, of violin, cello and piano, and Rosetta Key, soprano, who graciously consented to sing at an emergency call, replacing Mme. Calvert, who was taken ill. Miss Eldridge's numbers were from the composition of Beethoven, MacDowell, Brahms and Liszt, and she played them with superb technic. Miss Key sang a group of Scotch-Irish and English songs, followed by a series of bird songs, which she did inimitably. Mme. Edith Noyes Greene, president of the club, played the piano accompaniments in good taste. W. H. L.



EMILY
GRESSER
VIOLINIST

Berliner Tageblatt—"We are grateful to have made the acquaintance of the very talented violinist, Miss Emily Gresser, whose playing was marked by resonance of tone and energy of style."

Signale (Berlin)—"Her tone was warm and soulful in the cantilene, and she showed marked temperament in passage work."

Norddeutsche Allgemeine Zeitung—"Showed very estimable ability and an astonishing ripeness of conception."

Muenchener Neueste Nachrichten—"Fifth Symphony Concert" "Miss Gresser's performance of the St. Saëns concerto showed her to have attained a high stage of violinistic proficiency."

Cologne Tageblatt—"Her tone is sweet and fluent, her technic remarkable."

Hannoversche Anzeiger—"One takes pleasure in her splendid talent, in her ripeness of conception and expression."

Nordhausen Allgemeine Zeitung—"The Star Spangled Banner has a worthy and a 'racy' representative in Miss Gresser."

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AN IMPORTANT BOOK FOR SINGERS

"The Lost Vocal Art," by W. Warren Shaw, a Work of Big Interest

IN his "The Lost Vocal Art,"* a new book on singing, W. Warren Shaw has placed himself on record as a believer in the psychology of singing. Mr. Shaw holds that the old Italian school worked along these lines, though they "were not aware of the scientific soundness of their position," to quote his words.

There is an introduction by David Bispham in which the distinguished American baritone has interesting things to say, among them his reasons for being opposed to the disciples of physiology in voice teaching.

Mr. Shaw treats in his book of "Principles and Methods," of "The Present Vocal Situation," in which he scores the quack vocal teacher; of "The Relation of Physiology and Psychology to Vocal Art," of "Psychological and Physiological Views of Vocal Training," "Breathing and Breath Control," "Voice Placing," with some definitions of actual meanings. The author concludes the first part of his volume devoted to "The Resurrection of the Lost Vocal Art" with: "The psychological principle is the something which has been lost so frequently referred to by the earnest seekers after truth and contemporaneous writers." In Part II come remarks on practical voice building; here Mr. Shaw deals in turn with the matter of "terminology" and "registers." On "The Province of the Voice Specialist" he is eloquent and shows where that gentleman may be of invaluable service. There are also "Practical Considerations for Teachers and Singers," with illustrations that should prove useful. What Mr. Shaw says on "The Use of Vocal Exercises" is excellent, for it proves him a thinker, which may be said of but a few of his colleagues. He gives exercises which have come to him from his Italian masters and which would seem to be efficient.

Mr. Shaw's book is written so that it may be understood by layman as well as musician. This, in a word, means that it is well written. Think of the vocal teachers who can talk to you by the

*"THE LOST VOCAL ART." By W. Warren Shaw, with Introduction by David Bispham. J. B. Lippincott Company, Philadelphia and London. Cloth. pp. 219. Price \$1.50 net.



—Photo by Phillips Studio, Phila.

W. Warren Shaw, Author of "The Lost Vocal Art"

hour, working themselves as they proceed into labyrinthian obscurities, uttering things which neither you nor they themselves can understand. And their pupils are, for the most part, at any rate, not any more intelligent than you are. The clarity of expression which Mr. Shaw commands bespeaks his knowledge of the subject for it is only when one knows what one is talking about that one can express it clearly and simply.

In addition, whether he is treating of matters psychological or physiological the author impresses you with his sincerity of purpose. The volume was read recently by one of the ablest vocal teachers in New York who said to the present writer that it contained virtually everything about the art of singing that could be put into a book and that the exercises in it were identical with those which he had used in his teaching for many years. This teacher also studied with an Italian master and sang himself for many years in public.

The book has been endorsed by the singers Olive Fremstad, Johanna Gadski, Florence Hinkle, Titta Ruffo, and Horatio Connell, while among physicians who have praised it are Dr. Holbrook Curtis, Dr. P. M. Marafioti, Dr. George Trumbull Ladd and others.

lation and the composition themselves. Indeed, his interpretations of the César Franck and the Debussy groups were stirring to the imagination. It was in his four original pieces—"Summer," "A Spring Breeze," "The Lake" and "Songs of the Cascade"—that this artist revealed his powers. These compositions are highly individual and were played with exquisite taste, the application of tone passing from rich and massive effects to the most delicate and ethereal shadings.

F. C. B.

SAN FRANCISCO GAY WITH MUSIC AT YEAR'S ENDING

Melba-Kubelik Concert Valedictory to Closing Season—Bachaus Recital Prelude to 1914

SAN FRANCISCO, CAL., Jan. 7.—The musical season of 1913 closed with the return engagement of the Melba-Kubelik forces. On Saturday evening another record crowd greeted this organization at Dreamland Rink. Mme. Melba sang the Mad Scene from "Lucia di Lammermoor" with flute obligato by Marcel Moyse and Gabriel Lapiere at the piano. Verdi's "Ave Maria" from "Otello," "Chanson Triste" by Duparc and the Waltz Song from Gounod's "Romeo and Juliet" were other numbers offered by the famous singer. After the latter number the audience showed wild enthusiasm. Kubelik played a concerto by Tchaikowsky with great success. His second effective offering included a "Tango" and "Spanish Dance" by Arbos. The following Wednesday this combination of artists were heard in Oakland and in spite of a pouring rain there was a record crowd.

The season of 1914 opened with a series of three concerts given by the German pianist, Wilhelm Bachaus. This is Mr. Bachaus's first visit to San Francisco and at his first concert at the Scottish Rite's Hall on Sunday afternoon he quite upheld his reputation. His program opened with the Brahms Rhapsodie in G Minor followed by two numbers by Scarlatti and Beethoven's "Apassionata" Sonata. In this number he showed wonderful brilliancy and individual interpretation. Mr. Bachaus's Chopin group, especially the Ballade in A Flat, was admirably played. The rendition of his own transcription of Richard Strauss's Serenade proved very pleasing and his Schubert-Liszt numbers were given with much feeling and tonal beauty.

F. V.

Mme. La Palme Appears in Concerts in Canada

Mme. Beatrice La Palme, who created the role of Louise in Charpentier's opera of that name, as given in English at the Century Opera House, is in Canada this week making a concert tour. She is one of the few grand opera singers who has received such a token of esteem and affection as a loving cup from her native city.

After an absence of ten years from the City of Montreal, Canada, the citizens of her native heath, through their Mayor, Dr. Guerin, presented Mme. La Palme with a loving cup on which the following inscription was engraved: "To Madame La Palme, Montreal; her native city, in testimony of appreciation of her talent, October, 1911." This is a literal translation of the inscription, which is in French.

Tea in Honor of Alma Gluck

Alexander Lambert, the pianist and teacher, gave a tea at his home, No. 792 Lexington avenue, New York, on January 11, in honor of Mme. Gluck. Among the guests were Elsie Ferguson, Mr. and Mrs. Charles Dana Gibson, Ann Swinburne, Mischa Elman, Rawlins Cottenet, Daniel Frohman, Florence Nash, Alfred Hertz and fifty others.

TWO CANADA CITIES LOSE OPERA SEASON

Insufficient Response in Quebec and Winnipeg—\$60,000 Lost in Montreal

MONTREAL, Jan. 12.—The eight weeks' Montreal season of the National Opera Company of Canada came to an end on Saturday in a considerable blaze of artistic glory. The final performance was a mixed bill of small items which had made a good impression on the local public, and it is to be noticed that it included the third act of "Thais," the opera which under Mr. Rabinoff's management was withdrawn in deference to the wishes of his Grace the Archbishop of Montreal—and if there was any act to which Mgr. Bruchesi objected more than to the rest it was certainly the third. The other items were the third act of "La Gioconda" and the whole of "I Pagliacci," in which Helen Stanley has made herself immensely popular as Nedda.

The unsatisfactory financial conditions which have surrounded the company during the whole eight weeks in Montreal pursued them to Quebec, where seven performances were to have been given this week. The advance sale was too small to warrant the trip, and the company is now laid off for two weeks prior to the Toronto engagement. Efforts to raise a sufficient guarantee in Winnipeg have also failed, and after Toronto the company will spend the rest of the season in United States territory.

Manager Bauer states that the losses in Montreal amounted to \$60,000, of which something over \$20,000 was recouped to the promoters by subscriptions from public-spirited citizens of Montreal. He adds that arrangements are virtually concluded for another season here next Winter, to consist, however, of six weeks only, and that there is no present prospect of a new opera house. Local opinion is very strongly of the belief that no real financial success is possible so long as the opera remains in its present quarters.

The real reason why the rear half of the ground floor (representing a capacity of nearly \$1,000 per night) was never more than a third full was the simple fact that owing to the overhang of the balcony it is impossible to hear the orchestra there, and the opera is reduced to a purely vocal performance very unlike the massive richness of modern scoring. The rest of the house has been pretty constantly filled, but this immense vacant space, never occupied except when the fame of a Slezak rallied all the local music lovers, was enough to insure a heavy deficit.

Slezak proved to be the only artist who could draw a capacity house, although Mme. Gerville Réache came very near it in the earlier performances of "Samson et Dalila," before Slezak joined the cast of that opera. "Lohengrin," with Slezak and sung in German, attracted the largest houses of the season, but this may be put down to the fact that German performances are very rare in this city (it was actually the first time that this opera had been given here in its proper tongue), and consequently the German population added their quota to the French and English element.

K.

Sigurd Arnoldson, the Swedish soprano, is again appearing as guest at German opera houses.

CARREÑO BALTIMORE SOLOIST

Welcomed with Boston Symphony—Boyle Plays Own Works at Peabody

BALTIMORE, MD., Jan. 9.—There is reason to be grateful when a modern symphonic work of distinction is presented here such as the Rachmaninoff Symphony in E Minor, which was given along with the "Emperor" Concerto of Beethoven with Mme. Teresa Carreño as soloist at the third Boston Symphony Orchestra concert last night. Such a program did not meet with the entire satisfaction of the large audience, as

many hold that there should be a greater variety of compositions offered in this limited series of concerts. The Rachmaninoff symphony, however, was played with much spirit and superb finish.

Mme. Carreño held the attention with great authority during the remaining half of the program. Her interpretation held a certain poise and mature tranquillity which gave a unique charm. The delicacy, roundness and general expressiveness of her playing asserted the accustomed magnetic influence upon the audience and responsive applause was extended.

George F. Boyle, who appeared at the Peabody this afternoon in the eighth artist recital, proved beyond question his high pianistic achievements. He presented a program which gave every manifestation of his ultra modern tendencies, both in regard to technical manipu-

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CAPACITY AUDIENCE FOR ELMAN RETURN

Young Violinist Proves His Hold
on Public as Philharmonic
Soloist

Capacity attendance greeted the return of Mischa Elman to the New York concert platform in the concert of the Philharmonic Society, under Josef Stransky, last Sunday afternoon, at Carnegie Hall. Enthusiasm in proportion to this attendance was meted out to the young violinist, and there could be no doubt that he is as much of a popular favorite as ever. For Mr. Elman's appearance the works chosen were two compositions much favored by violinists in this and other seasons. They were the Bruch G Minor Concerto and the Saint-Saëns Introduction and Rondo Capriccioso.

In the famous Bruch work the young Russian delighted his listeners with his luscious tone, technical mastery and inspiring spirit. His sensuous tonal beauty in the slow movement was greeted with a wave of applause, and at the close the violinist was effusively recalled again and again. His perfect intonation and finished execution in the Saint-Saëns piece were rewarded with even greater enthusiasm and the recalls were so unending as to continue until Conductor Stransky assumed the baton for the next orchestral number.

Schumann's "Rhenish" Symphony was the principal offering of Mr. Stransky's men, and the admired conductor presided over its performance with admirable sympathy, gaining results of much sonority and color. Favorites with the audience were the transcribed Grieg piano pieces, the Lyric Suite, and Mr. Stransky summoned his musicians to rise and share the ovation after the final "March of the Dwarfs." K. S. C.

Flutist Maquarre and George F. Boyle
in Baltimore "Field Night"

BALTIMORE, Md., Jan. 7.—Andrew Maquarre, the distinguished flutist of the Boston Symphony Orchestra, appeared jointly with George F. Boyle, pianist, at the first field night of the Florestan Club, January 6. It was a rare treat to hear Mr. Maquarre, and the depth of his artistry was disclosed in the masterful reading given to an impressive slow movement from one of the

Bach sonatas, his phrasing, dynamic application and breath control all tending to produce the most lofty effects. Mr. Boyle contributed largely to the artistic performance with his sympathetic accompaniments, and with a group of solos brilliantly interpreted. F. C. B.

"Carmen" Scene Feature of Century's
Sunday Concert

Concert performance of the second act of "Carmen" and the solos of three instrumentalists were features of the Century Opera concert last Sunday evening. Participating in the Bizet scene were Kathleen Howard, Gustaf Bergman, Morton Adkins, William Schuster, Frank Phillips, Alfred Kaufman, Florence Coughlan, Cordelia Latham and Bertram Peacock, besides the Century chorus. The audience greeted this performance with much applause. There were recalls for Stella Valenza, harpist; Emil Rosset, violinist, and Armand Ladoux, 'cellist, while Ivy Scott added the Spross "Will o' the Wisp" after her "Bohème" aria and Lena Mason offered "The Elf Man" as an encore after her aria from "Sonnambula." Carlo Nicosia and Josef Paster-nack were at the conductor's desk. The orchestra won a repetition in the second Intermezzo from "The Jewels of the Madonna."

Evan Williams and Ada Sassoli Add to
Laurels in Pittsfield

PITTSFIELD, MASS., Jan. 12.—Evan Williams, tenor, and Ada Sassoli, harpist, added to their reputation as consummate artists in the second concert of the premier series given in the Colonial Theater on January 9. Thomas W. Musgrove, a resident of this city, was the able accompanist. Mr. Williams carried his auditors to a high artistic plane in Handel's "Wherein You Walk" and Protheroe's "Ah, Love But a Day." Of the many alluring numbers interpreted by Miss Sassoli Rubinstein's "Romance" and Durand's "Chaconne" were received with greatest enthusiasm. The three artists appeared together in a final group of four works by Schubert, Haydn, Ware and Jensen. W. E. C.

Dr. Carl Prominent at the Bagby Musi-
cals

Dr. William C. Carl, the New York organist, has been prominently identified with the programs given at the Bagby musical mornings in the Waldorf-Astoria. Last Monday he played with Enrico Caruso and Eugen Ysaye and a week ago he played with Jean Gerardy, the 'cellist. On previous programs he was associated artistically

Discerning Public Found in Lockport, City of 18,000

LOCKPORT, N. Y., Jan. 7.—The New York Symphony Orchestra, under the direction of Walter Damrosch, gave a concert here this evening before a large and representative audience. It might have been a source of surprise to Director Damrosch and his men to play before an audience of this size in a city of eighteen thousand inhabitants. Again, it may have surprised them to see almost every individual in evening dress. The culminating point of surprise was probably reached when this audience singled out for especial applause the musical numbers on the program which were most worthy of approbation. This small city has long been known as a center of culture and also as possessing a fine taste for things musical.

Albert A. Van De Mark, the Lockport impresario, comes from a musical family, and though actually following a business career he has been interested in music for years. He has a fine baritone voice and has sung in many cities of the Middle West. He has lived in Lockport for some years, and his musical talent was first recognized and appreciated when he successfully organized and directed the vested choir of the East Avenue Congregational Church. One particularly interesting concert given by the above mentioned choir caused several

persons to ask him to give more concerts and to bring some well-known artists to Lockport.

Mr. Van De Mark began last season a series of four subscription concerts which presented to the Lockport public Mme. Schumann-Heink, Lillian Nordica, Louise Homer and David Bispham. This series was eminently successful, both artistically and financially. The gross receipts for the Schumann-Heink concert were the largest taken into the box office by any individual star in the state of New York last season, and this statement is made on authentic information.

Mr. Van De Mark has placed Lockport on the musical map. His concert series for this season has received substantial support. He has gained the confidence of his public, for he has made no promises or announcements that have not been faithfully carried out.

In the Damrosch concert several encore numbers were played, one especially fine one being a flute solo by George Barrère. The program was as follows:

Overture, Dvorak; "Abendlied," Schumann; "Spinning Song," Mendelssohn; Andante from Symphony No. 5, Tschalkowsky; Roumanian Rhapsody No. 1, Enesco; Prelude to "Lohengrin," "Ride of the Valkyries," "Dreams," Prize Song from "Die Meistersinger," Overture from "Tannhäuser," Wagner. F. H. H.

with Mme. Galski and Ada Sassoli. Dr. Carl has been unusually busy this season, filling concert engagements. On Tuesday evening he gave a recital at St. John the Evangelist's Church in New York and next week he will play with Alexander Bloch, the violinist, in Jordan Hall, Boston, on which occasion he will present a group of solo numbers together with duets with the violinist.

Boston Symphony and Mme. Carreño
Evoke Washington's Enthusiasm

WASHINGTON, D. C., Jan. 12.—The third matinee performance of the Boston Symphony Orchestra, under the local management of Mrs. Wilson-Greene, was attended by the usual enthusiastic audience, and it is safe to say that a good part of the enthusiasm was due to the brilliant and masterful interpretation of the Beethoven Piano Concerto, No. 5, by the soloist, Mme. Teresa Carreño. The symphony on this occasion was Mozart's in E Flat Major, which received an excellent reading from Dr. Muck. The other orchestral numbers were "Tragic Overture," Brahms, and the Overture to the "Flying Dutchman," Wagner. W. H.

Felix Weingartner and his wife, Lucille Marcel, are to fill an extended engagement at the Budapest Court Opera next season.

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FLORENCE HINKLE TRIUMPHS AGAIN IN RECITALS

Milwaukee Free Press:—Miss Hinkle, who gave two groups of songs, and Charpentier's "Depuis le Jour," charmed the audience with the beauty of her voice and revelation of a splendid art.

Miss Hinkle is indeed among the greatest soprano singers. Her voice is a finely placed, naturally beautiful organ of good range and flexibility.

The beautiful bird-like quality of tone of Miss Hinkle's voice made of Woodman's "A Song of Joy," Park's "A Memory," and Salter's "Her Love Song" particular pleasures, while the songs were otherwise made intelligent to the audience by reason of the singer's excellent enunciation and appealing for the sweetness in their musical conception.

The Huntington Advertiser:—Those who heard Florence Hinkle, she of the bell-like voice and ideal temperament for concert work, realized that they had heard one of the world's great concert singers when she had completed her last solo last Monday night.

Florence Hinkle is the possessor of a lyric voice of absolutely pure quality; her voice has in it more beauty, sheer refinement, and purity, than any voice which has been heard in Huntington for many a day.

The Evening Wisconsin:—Miss Hinkle is an artist. With a voice of beautiful timbre, fine schooling and a musical temperament, she sings her songs with that beautiful simplicity which marks the artist and carries conviction with it.

Schubert's "Du Bist die Ruh" was sung with that sweet repose and beautiful cantilene so necessary, while the little song of Homer's "Ferry me across the water" had that piquant charm that completely won her audience.

The Milwaukee Journal:—Miss Hinkle, who appeared in two groups of ballads and an aria from Charpentier's Louise, impressed her listeners, as on former occasions, with the charm of her art.

She combines a soprano voice of most pleasing quality with simplicity and grace in the exposition of a song that make her singing genuinely enjoyable.

Milwaukee Daily News:—The appearance of Miss Florence Hinkle, soprano, is always an occasion for rejoicing, and was particularly so at this concert. The soloist was in glorious voice, and it was only natural that the audience should go into ecstasies over her singing.

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Mr. Max Pauer, second tour under our management. From January 1st, to June 30th, 1915.

Miss Myrtle Elvyn, the American pianist. Second season under our management.

New—Miss Nora Drewett, of Berlin, native of Ireland.

New—Miss Vida Llewellyn, of Berlin, native of Chicago.

AND

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VIOLINISTS

New—Herr Willy Burmester, first visit since 1898.

Miss Vera Barstow, the American violinist. Second season under our management.

VOICE

Mme. Marie Rappold-Berger, Prima Donna, Metropolitan Opera House. Third season under our management.

Miss Helen Stanley, the delight of her American audiences. Prima Donna Wurzburg, Chicago, Montreal Operas. Second season under our management.

Mme. Luella Ohrman, Chicago's greatest Soprano. (Second season.)

New—Mlle Alice Verlet, French Coloratura and Dramatic Soprano. Prima Donna Paris Grand Opera, Paris. Opera Comique, Monte Carlo, Brussels, etc. Recitals and Concerts.

New—Mrs. King Clark, of Berlin, native of Lincoln, Nebr. Mezzo Soprano, who has become famous in Europe.

New—Baroness Signé von Rappé, Swedish Soprano, Prima Donna Stockholm and Vienna Operas.

New—Mme. Florence Blumen-schein-Rowe, brilliant lyric Soprano.

New—Rudolf Berger, leading tenor of the Berlin opera, engaged for the New York Metropolitan Opera, N. Y.

New—Mr. Theodore Harrison, of Philadelphia, Baritone, who became famous in Europe.

New—Mr. Arthur Alexander, the celebrated Paris tenor, a Californian, who sings to his own accompaniment, and ranks very high.

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HOW STRANSKY SELECTS PROGRAMS

"IN arranging my programs for the season I select from thirty to forty per cent. of German works, one-half classical and one-half modern; ten per cent. of French, ten per cent. of Russian, and so on," said Josef Stransky, the Philharmonic conductor, recently, to the New York Herald. "I try to include all classes of music. As for the individual programs, if the symphony is a heavy one, the remaining works should be of a lighter nature. If the symphony is not too long or too exacting on the listeners, I am apt to use with it a symphonic poem, placing something less serious—a 'bonbon' if you like—either between the two or after them. Another thing of importance is the order in which works are placed. For instance, a symphony of Haydn with all its art would be ineffective if played after a great modern work, such as those of Richard Strauss, who employs a much larger system of harmony and of orchestration."

"Soloists break up the unity of the program, but the public wants them and we must have them. But next year we will have only a few and these will be only the greatest. Good soloists attract larger audiences, but when a soloist who is not well known appears the public will stay away, regardless of what the orchestra is playing. It is much better to have no soloist than one who is not

great enough to bring an audience on his own account, because then the public will come if the program is to its liking and stay away if it is not."

"An interesting incident happened in Richmond, Va., on a recent trip of the Philharmonic Society. Mme. Schumann-Heink was appearing with the orchestra and sang a solo in the first half of the program. She was also to sing in the second half, but was to be preceded by an orchestral overture. In the intermission a man came to ask me why the orchestra 'insisted on playing,' as he put it. 'Why can't you let the lady sing?' he asked. That shows what some persons think of orchestra concerts. The man evidently thought the orchestra was merely killing time between Mme. Schumann-Heink's songs."

"To return to the question of preparing concerts I never put on a work without at least three rehearsals, no matter how well the men know it. This refers to old numbers. On novelties we rehearse from six to ten times, depending on the difficulty of the music. Such a simple thing as a Johann Strauss waltz, which was performed on January 4 with several national dances, was rehearsed for a whole solid morning. When a complicated work such as Strauss's 'Heldenleben' is being prepared each choir is rehearsed separately. The strings, the woodwinds, the brass, and even the harps, are required to play their parts alone before the whole thing is played with all instruments together."

MODERN SPANISH MUSIC SIMILAR TO RUSSIAN

SIMILAR to the Russian national school in more respects than one, the Spanish school plays far less important a part in the general scheme of modern music; not only because it is younger and far less numerous, but also, writes M. D. Calvocoressi in the London Music Student, because it has to the present day asserted fewer ambitions, and those few more limited. One may consider it, in all fairness, as a minor school, one which is delightful to study as it stands and which may rise far higher. Indeed, its progress, from the day when after a long period of apathy and routine it began to assert itself, has been great and steady.

The three main points on which can be founded a comparison between the Spanish School and the Russian are: 1. The Spanish school has not been influenced by German "abstract" convention, but displays a poetic spirit, a fondness for picturesque color. 2. Spanish composers use folk-tunes extensively; and 3. Those folk-tunes are often, for reasons which the most summary study of the history of Spain reveals, of Eastern origin, exactly as are the folk-tunes that play so great a part in the Russian music. Many Russian composers, like Glinka, Balakirew, Borodin and Rimsky-Korsakow have evinced a particular

fondness for using Spanish folk-tunes.

The main difference lies in the fact that the field of Spanish music remains pretty narrow. Spanish composers have not yet dealt with the broader instrumental forms of the symphony, tone-poem, quartet, etc., but contented themselves, for the most part, with writing dramatic works or tone-pictures; and, whereas in Russian music we find an extensive display of all human feelings, passions and fancies, Spanish music gives us chiefly picturesque suggestions of landscapes, scenes, and the like. Of course, when taken at its best (for instance, in Albeniz's "Iberia") it does not lack humanity, nor fail to translate the broader and deeper emotions. Yet, we cannot help feeling that as a body the Spanish composers have not yet succeeded in realizing the danger of too exclusive a display of local color.

McCormack on Way to United States

LONDON, Jan. 10.—John McCormack, the Irish tenor, returning from his highly successful tour of Australia, is now on his way across the Pacific to British

Columbia, and after his arrival in Canada will proceed at once to a tour of the United States. He will also sing at the regular Covent Garden season here, and is the only British singer who has been invited to appear at the Mozart Festival at Salzburg next August.

WALLACE GOODRICH CYCLE OF FRENCH ORGAN MUSIC

Noted Musician's Scholarly Exposition of Four Centuries of Composition in Guild Recital

Musicianly exposition of organ music by French composers from the seventeenth century until the present era was given by Wallace Goodrich, dean of the New England Conservatory of Music, in the second recital of the American Guild of Organists series, St. Thomas's Church, New York, on January 6. There was a



Wallace Goodrich, American Organist, Conductor and Educator

goodly attendance and a picturesque feature was the procession of fifty guild members in gown and hood.

Scholarly was the program of the noted conductor, organist and educator, and the offerings gave a comprehensive understanding of the progress of French composers for the organ. Particularly interesting were the "Lamentation" of Alexandre Guilmant, effectively performed; "Sur un theme Breton," by J. Guy Ropartz, filled with a plenitude of color, and the imposing Chorale in E Major by César Franck, in which was manifested an admirable technic. Besides there was the Adagio from the "Symphonie Gothique" of Widor, with

whom Mr. Goodrich had studied in Paris.

Next in the guild's series will be a recital in February by Frederick Maxson, the Philadelphia organist, at the Collegiate Church of St. Nicholas, Forty-eighth Street and Fifth Avenue, New York, with the program devoted entirely to American composers. The recitals are in the hands of a committee comprising Dr. William C. Carl, Clarence Dickinson and S. Lewis Elmer.

York Oratorio Society Chooses Conductor and Other Officers

YORK, PA., Jan. 9.—Dr. J. Fred. Wollé, conductor of the Bach Festival at Bethlehem, Pa., has been chosen conductor of the York Oratorio Society. He accepted the offer at a conference held with officers of the society last evening. The cantata "Christoforus," by Reinberg, will be among the compositions to be sung at the Spring festival. These officers were elected by the society governors: President, Hon. A. E. Farquhar; vice-president, Dr. E. T. Jeffers; secretary, J. A. Miller; assistant secretary, David P. Klinedinst; treasurer, C. C. Frick. Dr. Wollé was recently selected to lead the Harrisburg Choral Society this season on account of the illness of Dr. W. W. Gilchrist of Philadelphia. W. H. R.

Prominent Artists at Mrs. Menken's Musicales

Liza Lehmann's "In a Persian Garden" was given at a Sunday evening musicale at the residence of Mrs. Stanwood Menken, No. 34 West Fifty-second street, New York, on January 11. The artists were Inez Barbour, soprano, Mary Jordan, contralto, John Barnes Wells, tenor, and David Bispham, baritone. The interpretation of this popular song cycle was especially meritorious. The several artists who sang completed an exceptionally well-balanced ensemble and the program of the evening aroused much enthusiasm among the many guests.

Boston's Apollo Club in Miscellaneous Program

BOSTON, Jan. 10.—The second concert, the forty-third season, of the Apollo Club, Emil Mollenhauer conductor, was given in Jordan Hall on January 6 to a capacity house. Leland Hall, an accomplished pianist, was the assisting soloist. The program consisted of miscellaneous works from various composers, and the singing of it again showed the absolute control and musicianly directorship of Mr. Mollenhauer. Frank Luker, the club's new accompanist, proved himself to be adequately equipped for his part of the performance. W. H. L.

Mr. and Mrs. Ernest Biardot, of No. 50 Central Park West, New York, gave a musicale, January 11, in which the artists were Ethel Leginska, pianist; Ada Sassoli, harpist; Mr. Soman, violinist, Mme. Jacoby and Mrs. Biardot and Mrs. Estelle Mosler, who sang a number of songs.

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"The most successful was Louis Kreidler as the father in his characterization and singing, and also in his diction, by which he made the English text more generally comprehensible than most of his colleagues."—N. Y. Times, Dec. 31, 1913.

"Mr. Kreidler was excellent as the father."—N. Y. Tribune, Dec. 31, 1913.

"Mr. Kreidler was praiseworthy as the father."—N. Y. Sun, Dec. 31, 1913.

"Moreover, from the vocal point of view, some of the principals (and more particularly Mr. Kreidler, who appeared as the father) acquitted themselves really well. The father of Mr. Kreidler was an excellent and artistic achievement."—N. Y. American, Dec. 31, 1913.

"Much praise is due the cast of artists presenting the opera. Mr. Kreidler, whom I prefer to mention first, gave a very sympathetic interpretation of the lively, naive laborer and father, and sang the rôle in fine tone."—N. Y. Staats-Zeitung, Dec. 31, 1913.

"Mr. Kreidler was most satisfying among the important singers, for he acted and sang the rôle of the father impressively."—N. Y. Herald, Dec. 31, 1913.

"Louis Kreidler, as the father, had the most sympathetic of all the rôles, and he made much of it in the last act."—N. Y. Evening Sun, Dec. 31, 1913.

"Altogether admirable, however, in the matter of diction, was Louise's father, impersonated by Louis Kreidler. He sang his English words so distinctly and fluently and impressively as to delight not only the ear, but the intelligence. His impersonation, and his singing, too, were worthy of respect."—N. Y. Evening World, Dec. 31, 1913.

"Mr. Kreidler supplied the only really acceptable diction."—N. Y. Evening Mail, Dec. 31, 1913.

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—Photo by Mishkin.

IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Haywood Pupil at MacDowell Club

Helen Clark, contralto, a pupil of Frederick H. Haywood, the New York voice teacher, was heard at the MacDowell Club, New York City, on Tuesday, January 6. In her singing of "True Love" by Mabel Wood and two Tuscan folk songs by Blair Fairchild she displayed unusual interpretative ability and musical insight.

The Victor Talking Machine Company has found Miss Clark a valuable acquisition, owing to her exceptionally clear diction and her rich, even voice. She is also a member of the quartet of the St. James M. E. Church of New York.

Mr. Haywood is planning a number of recitals for his advanced pupils this Spring. The first will be held at the MacDowell Club on Thursday, February 5, when Mr. Haywood will present Mrs. Coulter D. Huyler, soprano. At the second Ethel Falconer Ames, soprano, and Helen Clark, contralto, will be heard in an interesting program. The third recital will bring forward Ottilie Macdonald, soprano, and Arthur Perry, tenor, both members of the quartet of the First Methodist Church at Westfield, N. J.

Conservatory of Northern Music Recital.

Younger students of the Conservatory of Northern Music, Inga Hoegsbro, director, were heard on January 6 in recital. Noteworthy was the technic displayed by these young pupils, because, without exception, not one of them had studied for more than one year, and their ages range from six to fifteen years.

Especially pronounced was the talent shown by Hester Emmet, who showed much promise in several compositions of Grieg, Bach and Mozart, and who has been studying but nine months.

Others who took part in the program and were heard to good advantage were Mildred Dietz, Florence Chest, Charles Bondy, Edith Twedell, Harris Murray, Richard Bondy, Anna Bade, Audry Nash, Adele Brown, Adele Rasmussen and Elizabeth Williamson.

In the intermission Lillian Concord Jonasen, the dramatic instructor of the school, gave an interesting talk on the importance of "Plastic" in conjunction with the artistic and rhythmic development of the children. "Plastic" is a variety of rhythmical gymnastics, somewhat akin to the system of Jaques Dalcroze.

Witek Recital at von Ende School

Anton Witek, Boston Symphony concert master, and his wife, Vita Witek, gave a recital at the von Ende School of Music in New York on Saturday evening, January 10, before an audience which filled the hall. They opened their program with a sonata by Sjögren, who appears to reflect much of Edvard Grieg without in any sense aspiring to that master's higher qualities. Mme. Witek was heard later in several soli, among which Chopin's G Minor Ballade proved especially pleasing to the audience. Both artists scored most decisively in the Tchaikowsky Concerto, vigorously ren-

dered by the violinist and ably accompanied by Mme. Witek. B. R.

Institute of Applied Music Recital

Some of the pupils of the American Institute of Applied Music were heard to good advantage in a recent recital. Praiseworthy was the performance of Rose Edith Des Anges, pianist, who played a nocturne by Sgambati and Dohnanyi's Rhapsody No. 3, op. 11, with deep musicianly feeling. Anna Curtis, another pianist, was pleasing in a Bach Prelude, an Andante of Mendelssohn and Fauré's "Sicilienne." Rosa Fabian, violinist, showed much skill in her interpretation of two numbers of Vieuxtemps and D'Ambrosio's "Canzonetta." Evelyn Jenks displayed a beautiful voice of much promise in "Voi che sapete" from "The Marriage of Figaro." Rose I. Hartley, pianist, gave a musicianly interpretation of Schumann's "Faschingschwank aus Wien." Others who were creditable were Ida A. Hagedorn, Alice Rose Clausen, Cornelius Estill, Constance Murray and Elsie Lambe.

A FESTIVAL FOR CHARITY

Order of Rostradamus Enlists Services of Metropolitan Opera Stars

Leading members of the Metropolitan Opera Company, who also belong to the Order of Rostradamus, a charitable organization founded by Otto Goritz, will participate in an artists' festival to be given at the Waldorf-Astoria on February 22. There will be a concert and other special features in the afternoon and a fair in the evening.

In the concert the Metropolitan Opera orchestra will play, and Alfred Hertz, Giorgio Polacco, Josef Stransky, Victor Herbert and Alfred Szendrei have offered their services to conduct one number each. In the evening there will be presented a one-act farce, "Mein Neuer Hut" (My New Hat), by members of the Irving Place Theater, and "The Grand Organ," a comic production by members of the Metropolitan company.

Other attractions will include a musical comedy, in which there will appear Mme. Galski, Margarete Christians, Mme. Niessen-Stone, and Messrs. Goritz, Reiss and Ruysdael, and a minstrel show by members of the Lambs' Club, with De Wolf Hopper as middle man.

A cabaret in the "Biergarten" will engage the following artists: Bella Alten, Marie Mattfeld, Lenora Sparkes, Anna Case, Grete Meyer, Rita Fornia, and Messrs. Goritz, Reiss, Weil, Schlegel, Ruysdael, Jörn, Didur, Pini-Corsi, Carl Braun, Henry Meyer, Rudolph Christians, Heinrich Marlowe, Mathies and Rahe.

Boston Opera Company to Sing Three Operas in New Haven

NEW HAVEN, CONN., Jan. 18.—The Boston Opera Company is to give three performances in this city in February and March. On Thursday, February 19, "The Tales of Hoffman" will be sung; on the afternoon of March 24, "Hänsel and Gretel" will be given, and "Tosca" in the evening of the same date.

Two evening concerts have been arranged at Woolsey Hall. On Tuesday evening, March 10, Mme. Melba will be heard in recital, and on Wednesday evening, March 25, John McCormack is to give a recital. W. E. C.

Would Open Street to Opéra Comique

PARIS, Jan. 10.—The new directors of the Opéra Comique are anxious to have a new street opened which will admit of a wider approach to the building and a more dignified façade. Almost every other important public building in Paris is suitably provided for in this respect.

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What the Press says of her recent guest appearances in Europe

"Mariska Aldrich sang songs of Schubert and Brahms, and, although the operatic singer was unmistakably in evidence, she understood how to render these little songs very charmingly. Her voice is very big, and also soft and flexible, especially up to the upper middle register."—Muenchener Neueste Nachrichten.

"The song cycle 'Liebesnächte,' by Alexander Ritter, was interpreted in good taste by both artists, but especially by the soprano, Mariska Aldrich, who has a very agreeable and well schooled voice."—Bayrischer Courier.

"Mme. Aldrich was not unknown here. To her well-sounding, voluptuous voice is combined warmth of conception in her interpretations."—Augsburger Abendzeitung.

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Praise of Press For Art of

LUISA Villani

Prima Donna Soprano
of National Opera
Co. of Canada



LA BOHEME.

Luisa Villani had in Mimi a part which gives full opportunity alike to the voice and the capabilities as an actress of the leading soprano, and she made full use of the opportunity. The fullness of her voice, and the clarity of her notes, which were heard to the utmost advantage in the high register, combined with their excellent phrasing, and the sympathy of the prima donna's singing and acting captivated the audience in the first act. Their appreciation was given full expression as soon as the curtain fell after the duet with Rodolphe, and both singers were repeatedly recalled. —Montreal, The Gazette, Dec. 27.

Mme. Luisa Villani gives to the difficult part of Mimi her beautiful voice and her very interesting acting. Mimi gave to this delicious artist opportunity to give all the powers of her ardent life and her dramatic power. She understands the classics of her country better of anybody also, and she can represent the parts without abusing herself the scene effects and exaggeration.

She is sincere on the filling, on the sensation, with the impulse of her soul to be in accordance with those of the composer.—La Patrie, Dec. 27.

Mme. Villani sang magnificently, emitting her tones in Bel Canto style. Her every note carried splendidly, proving that it is not at all necessary to employ "bravure" methods when one is the possessor of such a fine organ. She refrained from shouting in the first act, and in every act thereafter sang beautifully, the last act's work being simply delightful.—Montreal Daily Mail, Dec. 30.

OTELLO.

The purity of her voice and her diction, highly artistic, with the clarity in every detail on every word with a perfect enunciation give one indefinable emotion.—La Patrie, Jan. 2.

Signora Villani had her great opportunity in the death scene and she seized it with a dramatic intuition and a power of voice that secured for her a triumph.—Montreal Daily Herald, Jan. 2.

Mme. Villani was a loveable Desdemona, her voice, full of color, and her skilled style, shown at their best. —Montreal Daily Star, Jan. 2.

Mme. Villani made a splendid Desdemona; she sang most beautifully.—Montreal Daily Mail, Jan. 2.

The climax of the opera, as of the Shakespearean play on which the libretto is founded, naturally comes with the scene in the death-chamber. Signora Villani then had her great opportunity, and it was not allowed to pass. The purity of her voice and the artistic phrasing in which she is so adept have not been heard to better advantage than was the case last night, and her dramatic work was such as fitted the emotional part she had to play.—Montreal The Gazette, Jan. 2.

HOW A SMALL GERMAN CITY HOUSES ITS OPERA

Municipal Theater of Cottbus, with Population of 55,000, a Characteristic Example—Répertoire as Impressive as the Building—American Basso in the Company—Kaiser's Son Honors American Soprano in Kiel

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, W., December 24, 1913.

PROOF of what may be accomplished in the way of a municipal opera house even in a comparatively small town is given in the accompanying picture representing the municipal theater of Cottbus. This city is about an hour and a half from Berlin, with a population of not more than 55,000 and can boast of an opera house that might well be the envy of many an American city ten times its size. And it is not the building only that is impressive, for the repertoire and systematic ensemble work of this institution are equally creditable.

The season in Cottbus lasts from October 1 until April 8 and the operatic repertoire of the theater—alternating as it does with dramas, comedies, operettas and even burlesque shows—includes all the standard international works. "Tannhäuser," "Die Meistersinger" and even the "Ring" are given with the same facility and finish as works of Verdi and Puccini.

To add interest to the regular routine of the theater, performances with celebrated "guests" are given from time to time. We have to thank the American bass, George P. Walcker, for the accompanying picture. Mr. Walcker, who is engaged in Cottbus as first bass of the Municipal theater, writes us that the system according to which the theater is managed and the thoroughness with



The Stadttheater, or Municipal Opera House, of Cottbus, Germany—"A Building That Might Well Be the Envy of an American City Ten Times Its Size"

which the operas are brought out are admirable, making it possible for every artist of ability who is ready to work and learn to gain successful public recognition.

The Weingartner Rumor

Last week I sent you a cablegram to the effect that it was reported here that Felix Weingartner had been re-engaged as conductor of the Berlin Royal Opera, the scene of his former activity, for ten years. This report even to-day, it seems, is not officially corroborated. But the more inquiries we make, the more we become convinced of its authenticity.

At all events, the differences between Weingartner and the Royal Intendant seem to have been definitely and amiably settled. Another week will bring us conclusive enlightenment.

Speaking of Weingartner, it will interest you to hear that he has just signed a contract with the Vienna Philharmonic Orchestra as conductor of this organization for the next five years, his contract expiring the latter part of 1919.

For January 5, the Concert-Direction Emil Gutmann announces a symphony concert under the joint conductorship of Oscar Fried and Bruno Kittel. Fried will conduct Beethoven's Ninth Symphony, and Kittel Brahms's 150th Psalm and Hugo Wolf's "Christnacht," with the Bruno Kittel Choral Society.

The famous baritone, Mattia Battistini, who recently created such a sensation in Berlin, is at present touring Russia. He is booked to reappear in Germany in the Spring.

Royalty Applauds American Singer

Marcella Craft, who is a prime favorite at the Royal Opera of Munich, appeared recently at the municipal theater at Kiel in "Tiefland," "Salomé" and "Madama Butterfly." The houses were crowded each time, and one of Miss Craft's most enthusiastic auditors was Prince Adalbert of Prussia, the third son of the Kaiser, who, being an officer in the German navy, resides permanently in Kiel. The American singer was summoned to the royal box to receive congratulations after the performance and the Prince also invited the artist to sing

at a large tea and reception at the royal villa. He presented Miss Craft with a sapphire ring and an autographed photograph of himself in memory of the occasion and, after her last performance, sent her a magnificent basket of flowers, decorated with the American colors.

The following artists are announced by the Concert-Direction Hermann Wolff to appear up to the middle of January: Ludwig Wüllner, December 30; Lula Mysz-Gmeiner, January 7; Franz von Veczey, 8; Max Fiedler, second orchestral concert, 9; Elena Gerhard, 10; Bohemian String-Quartet, with the pianist, Severin Eisenberger, as assisting artist, 11.

O. P. JACOB.

TUESDAY SALON SUCCESSES

Misses Elvyn, Braslau and Huston and Mr. Fanning Warmly Received

Praiseworthy was the performance in the Tuesday Salon held at Sherry's, New York, on January 6, for without exception the artists did highly commendable work. Cecil Fanning, the young American baritone, who has just returned from a successful tour of the United States, with his manager and accompanist, H. B. Turpin, was extremely pleasing in all of his numbers, which consisted of Loewe's "Erlkönig" and several Schubert songs, besides a group of old French and English songs and two more modern songs in English, namely, "I Had a Dove," by Carl Busch, and Sidney Homer's "The Last Leaf."

Myrtle Elvyn gave a musicianly performance of Liszt's Rhapsodie, No. 12; a Chopin Polonaise and a Nocturne, Schumann's "Vogel als Prophet" and Liszt's "Rigoletto" Paraphrase, the last being greeted with much enthusiasm. Sophie Braslau, the Metropolitan Opera contralto, gave highly interesting interpretations of Schubert's "Der Tod und das Mädchen," two songs of Brahms and a Russian group by Rachmaninoff and Rimsky Korsakoff. Margaret Huston, soprano, sang French, German and Irish groups most commendably.

8,000 AT FREE SYMPHONY CONCERT IN ST. LOUIS

All Strata of Society Applaud Conductor Zach and Men in Popular Classics

—Mayor Present

ST. LOUIS, Mo., Dec. 30.—More than 8,000 people in the Coliseum on December 27 heard the St. Louis Symphony Orchestra, under the baton of Max Zach, in a program that appealed to all classes and without one cent charge. The concert was the gift of the Business Men's League to the people of St. Louis in an effort to popularize good music. Success was indicated in the volume of appreciation, the raptness of attention and the caliber of the program. The works which elicited the most applause were Meyerbeer's Coronation March, "Le Prophète," the Overture to Rossini's "William Tell," the Waltz from Tchaikowsky's "Sleeping Beauty," Schumann's "Traumerei," Strauss's "Beautiful Blue Danube," Victor Herbert's "American Fantasia" and the "Star-Spangled Banner."

The audience came via automobile, street car, wagon, trolley and on foot. There were no reservations as to seats, with the exception of a few boxes allotted to Mayor Kiel and some of the city officials. A force of 100 policemen and 150 ushers was in attendance. The appreciation of the music was greatly furthered by the program notes prepared by William John Hall. At several stages of the concert Conductor Zach received an ovation, women waving their handkerchiefs and men their hats at him.

A committee consisting of James E. Smith, chairman; J. R. Barroll, Hanford Crawford, E. A. Faust, Oliver Richards, George W. Simmons and Charles Wiggins arranged the details of the large concert.

MILWAUKEE HEARS FLESCH

Violinist Makes Début There with Chicago Symphony Orchestra

MILWAUKEE, Jan. 10.—A most enthusiastic and discriminating audience of symphony music lovers of Milwaukee almost filled the Pabst Theater Monday evening to hear the Chicago Symphony Orchestra, with Carl Flesch, violin soloist. The Chicago orchestra appeared for its third concert this season under the auspices of the Milwaukee Musical Society, and will fill two more engagements for this organization.

The concert served to introduce a violinist new to Milwaukee, Carl Flesch, a mature and dignified artist who is having his first season in this country. His unaffectedness of style and his distinguished and scholarly playing in the Brahms Concerto in D Major won warm appreciation. As an encore Mr. Flesch played the Bach "Siciliano." The orchestral support during the concerto was unimpeachable.

Glazounow's festive overture, "Solenelle," opened the program for Mr. Stock's forces, and the Tchaikowsky "Pathetic" Symphony was a notable offering. This symphony has had no adequate presentation here for a long time and the audience found much pleasure in Mr. Stock's interpretation. The Liszt "Mephisto" waltz marked the conclusion of the program.

M. N. S.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE Schirmer press must be complimented on its having taken over for America the set of violin works arranged and edited by Fritz Kreisler,* published originally some eight years ago by the Leipzig publisher, Ernst Eulenburg. Mr. Kreisler, who in addition to his superlative ability as a violinist is known as a student of music of the ultra-serious type, has busied himself with new editions of Paganini's five memorable works, "La Clochette," more widely known by its Italian title "La Campanella," "Le Streghe," "Moto Perpetuo," "Non piu Mesta" and "I Palpiti," and he has also revised and written an accompaniment for the piano to Tartini's glorious sonata, "The Devil's Trill."

To the advanced violin student of today Mr. Kreisler's editions will be the most coveted ones. His editing, including fingering and phrasing, is that of the great musician and his desire at all times is to indicate how the composition may be most effectively presented. Just what he has done to the Paganini accompaniments the present reviewer is not prepared to point out; but the violin parts have been carefully and excellently revised by him. They stand so that it would seem that violinists for many years to come will desire to play them just as Mr. Kreisler has set them.

Of Mr. Kreisler's piano accompaniment to the Tartini sonata it need but be recorded that it surpasses any and all that have been written for it by other musicians in the past hundred years. Not only is it more interesting harmonically but the accompaniment is so appropriate that had Tartini written out an accompaniment in full he would doubtless have written it thus. Mr. Kreisler's cadenza is also a masterly conception quite comparable to his cadenzas to the Beethoven and Brahms concertos.

*FREE ARRANGEMENTS OF WORKS FROM EARLIER VIOLIN LITERATURE. Arranged and edited by Fritz Kreisler. Published by G. Schirmer, New York and London. Price 75 cents each.

KATHRYN PLATT GUNN VIOLINIST



"An artist who in concert and recital has won the favor of press and public."

Recent Comments

Albany Journal—"Miss Gunn's violin numbers were Vicentemp's Ballade et Polonaise, Kreisler's 'Liebesfreud' and 'Deutscher Tanz' by Mozart. All were given in a manner that gratified her listeners, and were a test both in execution and for the memory."

Brooklyn Daily Eagle—"Miss Gunn's violin playing was greatly appreciated. Her beautiful and sympathetic tone and musical interpretation appealed to her audience."

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IN the history of American music much teaching material for the piano, in the early grades, has been written. A great deal of it is of no consequence, in fact the majority of it has no value beyond its alleged usefulness in pedagogic work.

A set of teaching pieces with distinct musical value is Marion Bauer's "In the Country," four little piano pieces.† Miss Bauer has in the past few years given us some notably fine songs and last Winter put forward one of the most individual new compositions for violin and piano, "Up the Ocklawaha," which was commented on in extended manner in these columns at the time.

In these pieces which are written with the simplest possible means she has achieved a distinct success. The first "At the Cross-roads," an *Allegretto* in C Major, 6/8 time, is a beautiful example of honest and sincere four-part writing, and is all the more welcome because of its infrequency in modern compositions; in "In the Market Place," an *Allegretto con moto* in G Minor, 3/4 time, one finds a splendid command of movement in simple terms, with imitative bits between the right and left hand, while "The Village Gossips" is an *Allegretto* in F Major, common time *alla breve*, with graceful dainty melody as its chief virtue. There is a charming passage in fourths, individual and appropriate in the middle section. The final piece of the set, "The Trysting Hour," a slow movement in E Major, 3/4 time, with warmly felt diatonic harmonies, all well managed.

Miss Bauer is to be felicitated on the high standard of musical excellence which she has maintained in this set of pieces. And the teacher who has the musical penetration to recognize their superiority to thousands of regulation stock-teaching pieces will add them to his lists. They will be of undeniable value in inculcating musical appreciation in young piano pupils and their containing the material necessary for developing a good touch, facility and like qualities will make them much admired by all who examine them. It is to be hoped that Miss Bauer will give us more for the piano; her gifts would seem to indicate a decided talent in writing for the greatest of keyboard instruments.

FOR those persons who were fortunate enough to witness the new Italian music drama "L'Amore dei Tre Re," by the young composer, Italo Montemezzi, there are many hours of solid enjoyment in store by playing the score of this truly individual work.‡

The vocal score is issued by the house of Ricordi in a piano reduction, the work of Ugo Solazzi, very playable in its demands. To be sure, like other modern works for the stage, one cannot get all there is in the music into a piano reduction, but Signor Solazzi has done his work with much taste and has also kept in mind the fact that what he was setting down was to be played by two hands.

The music, which has been fully commented upon in this journal recently, remains the finest modern Italian contribution to the operatic library in many years.

PROMINENT among the new song issues of the John Church Company is "The Greatest Wish in the World"§ by Teresa Del Riego, of "O Dry Those Tears" fame. The established reputation of this well-known ballad composer should give this song a splendid chance of having its mellifluous accents presented to the public.

John Barnes Wells, the popular tenor, whose little songs always arouse enthu-

†"IN THE COUNTRY." Four compositions for the Piano. By Marion Bauer, Op. 5. Published by Arthur P. Schmidt, Boston, Leipzig, New York. Prices, 30 and 40 cents each.

‡"L'AMORE DEI TRE RE" (The Love of Three Kings). Opera in Three Acts. By Italo Montemezzi. Published by G. Ricordi & Co., Milan and New York.

§SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Price 60 cents each. "Musical Moments." Ten Pieces for the Piano. By Mentor Crosse. Price 30 cents each the first nine, 40 cents the last. Published by the John Church Company, Cincinnati, New York and Chicago.

siasm, has a charming new number, "The Owl." Charles Willeby is represented by "Heart's Ease," a song along broader lines than those he has given us in the past.

A set of easy teaching pieces for the piano by Mentor Crosse, though not especially distinguished by a musical quality, are pleasantly melodious for the most part and will be found useful.

THE element of surprise in our life to-day is one of the greatest carriers of both joy and sorrow. It is the unexpected that is capable of raising man's spirits and hopes and likewise dragging him to the depths of despair.

Hence the reviewer of contemporary music finds himself taken by this potent factor in our every-day life every now and then. For important songs he naturally looks to Germany, France, Scandinavia, Russia and America to-day. And when he finds a rare work he is happy indeed, for they are none too frequent.

Imagine then his joy on meeting with an art-song of the first water from the pen of an English composer! And this composer is the distinguished A. C. Mackenzie, who in his Op. 78, "The Walker of the Snow,"|| a song for a baritone voice with piano accompaniment has achieved one of the most notable songs put forth in a decade or more. It is inscribed to Dr. George Henschel, whose interpretation of it, even at this late day in his career, must be extraordinary.

To be sure Mr. Mackenzie has held with justness a place of distinction for many years, but never has he put forward any single song which bears the unmistakable stamp of inspiration so pronouncedly as this one. In eleven pages he has said more than he has in one hundred in the past.

His poem, by Charles Dawson Shanley, is, to begin with, a very unusual one, fraught with a mystic note despite its graphically managed narrative. The plan of the song is big, its appeal strong and its scheme masterly.

Little need be said of the composer's workmanship, for long since has he been granted his laurels as a craftsman. The opening harmonies, impressively put, usher in the main motive finely; the harmonic background is modern, free and far-reaching. And melodically there is much that is to be admired. Mr. Mackenzie dares now to write fifths (open and consecutive) without a quail; a decade ago he would have looked on such a procedure as scandalous. He has felt the call of modernity; and his mastery plus modernity has resulted in this superb composition. An old French-Canadian song is fittingly employed to great advantage.

Songs of this kind are not to be found too frequently. They are not the type which *dilettanti* find agreeable, as their difficulty forbids their understanding and appreciating them. To such of our American concert baritones, as Reinald Werrenrath, Charles Norman Granville, Oscar Seagle, Francis Rogers and several others the song should, however, prove a valuable addition to their repertoire.

CLAUDE DEBUSSY'S most recent songs are three settings of poems by Stephane Mallarme, whose "L'Après-midi d'un faune"‡ has been the subject of his most successful orchestral composition.

The "Trois Poèmes"—"Soupir," "Placet futile" and "Eventail"—are typical of the later Debussy. They are not any more "advanced" than music from his pen which was issued a year ago. Like Richard Strauss M. Debussy has little new to offer. He has said his most distinctive things in the past and does not seem to be able to duplicate them to-day. The writer of these lines is a firm

||"THE WALKER OF THE SNOW." Song for a Baritone Voice with Piano Accompaniment. By A. C. Mackenzie, Op. 78. Published by Novetto & Company, Ltd., London. The H. W. Gray Co., New York. Price two shillings net.

‡"TROIS POÈMES DE STEPHANE MALLARME." For a Solo Voice with Piano Accompaniment. By Claude Debussy. Published by A. Durand & Fils, Paris, France. Price 4 Fr. net.

believer in M. Debussy as a melodist, as exemplified in enough of his songs, in the "L'Après-midi," the Quartet, op. 10, and numerous other of his works. These songs, however, lack that atmospheric melodic flow which has now been recognized by all free-minded persons in the musical world as one of the French composer's most individual traits.

The accompaniments are difficult and harmonically strained in portions. They form complete mood pictures over which the voice intones its rôle in free manner. A hearing of them by one of Debussy's able interpreters would indeed be interesting. It is only too often that one cannot ascertain the real value of new compositions from the printed score.

"SOLOS for Christian Science Services"¶ is the title of a volume of songs which the Oliver Ditson Company issues. It is an admirable selection, the work of Helen Allen Hunt, soloist of the First Church of Christ, Scientist, in Boston.

Such songs as "Seek Ye First the Kingdom of God," by Williams Arms Fisher, which this well-known Boston composer has dedicated to Mrs. Hunt, the same composer's "He That Dwell-eth," Adolf Frey's "Incline Your Ear," Walter E. Young's "In Heavenly Love Abiding" and numerous others are included. The volume is finely printed and engraved and is issued for both high and low voices.

A. W. K.

¶"SOLOS FOR CHRISTIAN SCIENCE SERVICES." Selected by Helen Allen Hunt. Published by the Oliver Ditson Company, Boston, Mass. Price \$1.00.

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Reviews:—

LAFFITTE ALSO EXHIBITS ARTISTIC EXCELLENCE

Boston Daily Advertiser, Jan. 5, 1914.—Laffitte, as Rodolfo, took an unexpectedly large share in the honors. His fervid tones seemed admirably suited to passionate expression that the part demands. His voice production was perfect, and his phrases always clear and accurate in pitch. He won many plaudits for his life-story to Mimì; he dominated the third act in most artistic fashion; and he helped to make the tragic finale affecting and realistic.

Boston Post, Jan. 4, 1914.—Mr. Laffitte is at his best as Rodolfo. He gives the part romance and a considerable measure of spontaneity on the stage. He co-operated admirably with Miss Teyte. He infused romantic warmth into his movements as well as his tones. He sang sonorously, freely and with youthful ardor.

Boston Journal, Jan. 1, 1914.—The audience, nevertheless, found much to relish in the performance, which was the first the Offenbach opera has had this season. It enjoyed the singing of Mr. Laffitte, who was the new Hoffmann, in place of Mr. Clement. The rôle favors Mr. Laffitte vocally. His voice is brighter and more substantial and consequently can give more pleasure to the majority.

Boston American, Jan. 4, 1914.—Laffitte in the tenor part pleased us immensely by his fine singing in the first and last act.

Boston Journal, Jan. 5, 1914.—Mr. Laffitte's singing of Rodolfo was exceptionally fine. His tones from the first were ringing and brilliant, and as the performance went on he sang more and more effectively.

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UTICA REJOICES IN A NOTABLE FESTIVAL

Performance of "Aida" the Culminating Event of Splendid Concert Series

UTICA, N. Y., Jan. 7.—The Mid-Winter Musical Festival under the auspices of the B-Sharp Club of this city came to a triumphant conclusion last evening with the presentation of "Aida" by musicians of true artistic ability in a way that was a magnificent achievement for the city. This marked the climax of the festival with its beautiful concert of Monday evening and the delightful program of yesterday afternoon.

The work of the New York Symphony Orchestra was of the highest order throughout. It is made up of artists of distinction and directed by one whose high ideals and notable musicianship have influenced its work from the beginning. Mr. Damrosch has made the orchestra the expression of his own personality to a great degree and its playing is marked by a depth of feeling and dramatic force that rest on a broad understanding of music.

It is only natural that Utica should feel proud of the chorus, which includes most of the leading professional singers of the city and neighboring towns, as well as many amateur singers whose voices together developed a splendid power. They have been working since September under the direction of Thomas E. Ryan, assisted by Miss Van Gumster, of Iliou, N. Y., and with the able assistance also of Mr. Fischer, organist at St. John's Church, as accompanist.

The festival was one such as is seldom heard in a city of this size, and all who heard it appreciated the amount of credit due the B-Sharp Music Club, an organization of about 600 women musicians in and near Utica, and the splendid work of Mr. Ryan and Mr. Damrosch.

The Opening Concert.

On the first night of the Festival, Monday, Mendelssohn's "Hymn of Praise" was sung. Mr. Ryan was greeted with hearty applause as an expression of appreciation for the earnest work he has done for the Festival and in recognition of his ability to raise the chorus to such a high standard.

Mary Hissem de Moss, soprano soloist in the Mendelssohn work, has a voice of exquisite beauty. Its particularly sweet quality and smoothness were noticeably fitted to this religious music. The contralto part of the oratorio was sung by Margaret Adsit Barrell, whose voice has power and expressiveness. The tenor soloist, Reed Miller, has a voice that is a delight to hear and he uses it with sympathy and dramatic force.

In the second part of the program Mme. de Moss was again heard. She sang "Sweet Bird" from Handel's "L'Allegro" with fine technical skill and beauty of tone, a particularly fine feature being the part with flute obbligato



After a Rehearsal of "Aida" for the Utica Festival. From Left to Right—Dr. Cavallo, Walter Damrosch, Frances Alda, Fitz-Hugh W. Haensel (of Haensel & Jones), Leo Slezak, Christine Miller, Henry Rowley. Mrs. Slezak, Mr. Middleton (directly back of Miss Miller.) Taken on the Steps of Hotel Utica

by Mr. Barrère. Mr. Miller sang "Siegmund's Love Song" from "Die Walküre" with beautiful tone.

Most of the second part of the program was given to the orchestra and it was heard to fine advantage. Excerpts from the "Ring" operas were played. The program closed with the "Kaiser March."

A bright feature of the Tuesday afternoon performance was the joyous program by the school children who had been coached by T. L. Roberts, professor of music in the public schools. About 300 children filled the stage and with wonderful intentness followed Mr. Damrosch, who heartily applauded them after leading them in their singing. The concert opened with the orchestra's playing of Haydn's "Surprise" Symphony, and another orchestral number was the "Afternoon of a Faun," by Debussy. The concert closed with a splendid performance of the Roumanian Rhapsody, No. 1, by Enesco. George Barrère was heard in a beautiful flute solo. He played Bach's Suite in B Minor with what seemed to be the perfection of art. The other soloist for the afternoon was the cellist, Jacques Renard, who played Saint-Saëns's Concerto with vigor, finish and depth of artistic feeling.

The Crowning Achievement.

The crowning achievement of the Festival was the presentation of Verdi's "Aida" last night by the chorus and orchestra, under the direction of Mr. Damrosch, and the following soloists: Frances Alda, Leo Slezak, Christine Miller, Arthur Middleton, Henry Rowley and Dr. Cavallo. So pretentious a production has never been given before in this city. Although the soloists were, of course, the great delight of the opera and the New York Symphony Orchestra a leading factor, the work of the chorus was notable. Such an ensemble as the finale of the second act was a noble expression of the possibilities of such combined effort and made a profound impression on the audience. It was greeted by tremendous applause, the soloists also joining in and showing their appreciation of the great work of the chorus.

The artists who sang the leading rôles of the opera were remarkably well chosen, and their work was of such

beauty and power that it aroused the keenest enthusiasm. Anything more lovely than the closing duo "O Terra, addio," as sung by Leo Slezak, as *Rhadames*, and Frances Alda as *Aida*, can scarcely be conceived. Slezak's voice is

Cavallo, inasmuch as both soloists live in Utica and are young artists who are rapidly gaining an enviable reputation throughout the country.

The entire production was a real artistic triumph and the impression it has made will long be felt in its influence on music in this city.



Thomas E. Ryan, Director of the Utica Festival Chorus

of lovely quality, covering an amazing range, and his command of vocal technic is unusually secure. His wonderfully expressive rendering of "Celeste Aida" in the beginning of the opera showed his powers at once. Mme. Alda showed at all times the perfect control that marks the artist, and in her duets with *Rhadames* her voice had wonderful appeal.

The part of *Amneris* was sung by Christine Miller, whose lovely contralto had emotional power and dramatic intensity. Arthur Middleton sang the part of *Amonasro* with splendid force, and Mr. Rowley sang the parts of *Messenger* and *Ramfis* in fine style. Dr. Cavallo's singing of the part of the *King* showed his rich bass voice to admirable advantage and he sang with smoothness of tone and phrasing. It was most gratifying to the audience to hear the splendid work done by Mr. Rowley and Dr.

Arrest Man Accused of Blackmailing Dorothea MacVane

TARANTO, ITALY, Jan. 9.—On a charge of attempting to blackmail Dorothea MacVane, the American singer, Innocente Cicala, a Socialist newspaper man, was placed under arrest to-day. The charge is that he demanded \$2,000 for the suppression of a defamatory article and proofs of the attempt are said to have been found by the police. The incident was a sequel of the persecution of Miss MacVane because the Italian naval authorities mistook her for a spy.

Fourth Concert of People's Symphony

Mrs. Thomas Tapper, the pianist, will be the soloist with the Kneisel Quartet at the Fourth Chamber Concert of the People's Symphony in Cooper Union, New York, on January 19. Conductor Arens and his men will offer Schumann's Quartet F Major, op. 41, No. 2; Beethoven's Menuetta and Fuga, op. 59, No. 3, and Dvorak's Quintet in A Major. The educational feature of the concert will be an exposition of the trombone by Conductor Arens.

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WHERE NEW YORK'S MUSICAL LIBRARY FALLS SHORT

[Richard Aldrich in New York Times]

ALTHOUGH New York is the chief musical center of the United States it possesses facilities for study of musical scores and the vast literature of music inferior to those in some other American cities. It has the potentiality of an important musical library in the New York Public Library. Some thirty years ago Joseph W. Drexel, a member of the well-known family of bankers, left the Lenox Library his own collection of scores and books relating to music. It was large and comprehensive, the product of a rich and intelligent collector's zeal. There was a similar collection, smaller and in some ways of less importance, in the Astor Library. When the two libraries were united with the Tilden Foundation to form the New York Public Library, in 1895, the two musical collections were, of course, brought together. They now form the musical division of the library, being shelved in one of the rooms devoted to special reference libraries, with its own curator and its own catalogue.

But this collection is far from being at present what ought to be offered in a great public library to students in the chief musical center of the country. It is surpassed in several respects by at least two in this country—the musical department of the Library of Congress at Washington and that of the Boston Public Library. . . . The time is not far distant, if indeed for some it has not already come, when for certain branches of study it will be advantageous, cheaper, and more convenient for European students and investigators to cross the ocean and do their work in Washington in the Library of Congress than to stay in Europe. The Boston Public Library has a collection of scores and works on music only less valuable than that of Washington.

The great trouble with the New York Public Library is that there has been little or no attention or money devoted

to developing and keeping up to date the collection received from Joseph W. Drexel or that which the Astor Library possessed at the time of the consolidation.

Of the 12,000 volumes that comprise the musical collection of the New York Library, 6,000 came with the Drexel bequest and 4,000 from the Astor Library. The other 2,000 represent the growth since consolidation. It is interesting for the student of musical history to look through the Drexel collection, which is rich in titles of earlier musical literature and contains many which would be either almost impossible to duplicate today or would require the expenditure of a fortune. The Astor Library contained a good many scores of modern music; but interest in it had dwindled on the part of those in charge since the seventies. The libraries were consolidated in 1895, and since then there have been only the most meager additions, either of literature or scores; and for readers who look to a public library to keep them informed of the recent progress of the world in historical research, in biography, in criticism and appreciation, the New York Public Library can offer little.

The musical division, like all the others in the New York Public Library, is conducted on the most modern and intelligent methods. Everything is done to help the student and to facilitate his work. His only trouble is a lack of the fundamental and ultimate materials—the books and the scores.

And yet the musical division, even as it is, appeals to many students and is appreciated. In 1912 the readers numbered about 10,000; and for this year the figures will show an increase of a thousand—an increase which has been going on ever since the material of the library was made easily accessible.

It may only be conjectured how valuable this department of the Public Library would become were it supplied as it should be with the products of recent musical activity and literary research. Is it too much to hope that some part of the lavish stream of New York's public-spirited liberality may be diverted in this direction?

ALDA'S CHICAGO RECITAL

Soprano Wins Her Way Quickly Into
Hearers' Good Graces

CHICAGO, Jan. 3.—Attractive in stage presence, gracious in manner and remarkably endowed vocally, Frances Alda, one of the leading prima donna sopranos of the Metropolitan Grand Opera Company, appeared last Sunday afternoon at the Studebaker Theater in a song recital, assisted by Gutia Casini, the young Russian violoncellist, and Frank LaForge, accompanist.

Mme. Alda displayed a fine vocal control, a tone of great beauty, though not of unusual power, vocal flexibility and wide range. Her three groups of songs were chosen with a regard for romantic and poetic interpretation rather than dramatic expositions, and several songs in her first group displayed the florid style of vocal art, such as the "Nymphs and Shepherds," by Purcell, and "When the Roses Bloom," by Reichardt.

Many of her songs were new and had their first hearings in Chicago at this concert, among them songs by Sibelius, Melartin, Leo Blech and Rachmaninoff. The "Panis Angelicus," by César Franck, with 'cello obbligato, elicited considerable applause and was followed by "Morgen," by Richard Strauss, to which a 'cello obbligato was added, which, however, detracted from the intimate poetic mood of the song as originally conceived, with just the piano accompaniment. The Leo Blech "Tausend Sterne" was a notable number of the second group.

The last division contained among other songs the "Soft-Footed Snow" by Sigurd Lie, which was redemanded.

Gutia Casini proved himself a talented young player. His tone is warm, his technique formidable and exhaustive and his interpretative style virile and sane.

Two interested listeners at this recital were Frieda Hempel and Lina Cavalieri, both in Chicago at present to sing with our company. M. R.

FLESCH NOT A COMPOSER

Eminent Hungarian Violinist Lays No
Claim to Creative Genius

During an interview with a representative of MUSICAL AMERICA, Carl Flesch, the eminent violinist, now making his first American tour, was asked what he had accomplished as a composer. He replied:

"I have studied composition, of course, but I happen to be one of those musicians who realizes that his creative gift is not out of the ordinary. Rather than add to the vast number of mediocre compositions I do not indulge and find that I can devote the time, that it would require, to things that are of a far more beneficial nature both to me and to mankind. I have revised many classic and modern violin compositions for European publishers and have modernized the fingering as I believe should be done. You know that for many years the second and fourth positions on the violin were not employed, or very sparingly when they were. Modern violinistic art makes use of them and insists on their being mastered along with the other positions despite their being more difficult to learn."

Mr. Flesch's reputation as a teacher is also considerable. Asked how he managed to do both playing and teaching he divulged the information that he did not. "From my twentieth to my thirtieth year I had little desire to appear in public as a soloist and accordingly I did a great deal of teaching. But when I decided that I would concertize I was obliged to give it up. And now I have inquiries daily from all imaginable places, about lessons. How can I give them the time? I can only refuse, much as I dislike to refuse a gifted pupil. You suggest teaching in the Summer? That would give me no rest at all; and, what is more, I hold that one must make up the nervous energy one gives out in concertizing. And frankly, I am much too lazy to want to teach in hot weather!"

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MUSICAL INTUITION OF AMERICANS UNSURPASSED, SAYS MR. BENHAM

American Pianist-Composer Tells London Interviewer European Nations Generally are Far Less Progressive in the Art—Present Standards Among the English, French, Viennese, Germans and Others

Bureau of Musical America,
36 Maiden Lane, Strand, W. C.,
London, December 26, 1913.

HE return to London this week of Victor Benham, from a fleeting visit to the Continent, provided the writer with an opportunity for an instructive talk with this American pianist, composer and teacher, whose extensive experience



Victor Benham, the American Pianist, Teacher and Composer, Now in London

in both hemispheres makes him a particularly competent authority on conditions musical. The subject of the musical intuition of the various nations having come up, Mr. Benham gave a luminous estimate of the conditions he had found in the great capitals of the world, where he has played, taught and lectured, and been intimately associated with the musical life.

"I have found that the musical, as well as the artistic and intellectual conditions have undergone great changes since my early days, when I appeared as a juvenile prodigy," he said.

"In America there was then practically no real musical or artistic public; a low standard of operatic representation existed, though there were some superb singers and musical criticism, from a professional standpoint, did not exist. Concerts were given for a public unable to appreciate the finer things in music and the press was represented by men who did not make a life study of their calling, as is the case with a dozen or

more present-day critics who hold their own with the foremost living authorities.

"Concerts were supplied by concert parties with a noted singer as the star or by brass bands. The great pioneers in the country's development, the late Theodore Thomas and Leopold Damrosch, had an enormous struggle which was very largely centered in New York. The rest of the country was dependent upon mediocre organizations, and scarcely had the opportunity of attaining a high standard in art. Thanks to the great pioneer work done by the New York Philharmonic, Dr. Damrosch, Thomas, the Boston Orchestra, Henry E. Abbey, Stanton, William Steinway and a number of other heroic workers, the country has developed to a degree which is unique in the annals of the world's progress.

"Not only have Americans the finest opera in the world, but the finest orchestra and several others which are able to vie with the best of Europe. The press is more independent and unbiased and there is a real public of amateurs unsurpassed anywhere.

European Prestige Unnecessary

"There was a time, and not so far distant, when European prestige was a passport to American recognition, but it is not so at present. Naturally, the vast country has not attained the position of understanding that is to be found in New York, Boston and, to a large extent, Chicago, but there is an amount of sincerity which is quite healthy and highly noteworthy.

"The same remarks could be made of the mother-country, England, as regards the undeveloped state that existed in the mid-Victorian era, but gradually, with the elimination of the old pedagogues, unprogressive critics, foes to those giants in art—Schumann, Wagner, etc., the English public has attained a position in the artistic universe second to none, and their sincerity, honesty and idealism are undeniable. If one desires a proof of this, let him be present at a Queen's Hall Promenade Concert on a classical night, and notice the awe-inspiring sight of shop-assistants, employees of various forms of business who have rushed from their day's work and stand spell-bound, listening to the master works with discriminating appreciation.

"In Paris we discern less progressiveness. In the first place, the opera is non-progressive, though they admit some of Wagner to its portals, at least, but they still lack the musical conditions to be found at Covent Garden or the Metropolitan. The Lamoureux and Conservatoire orchestras are of the best but the character of interpretation is too stereotyped, and this applies also to chamber music and other organizations. The critics, unless engaged to do so, never attend. A nation that can tolerate such pianos as France does is a marvel of lack of progressiveness.

"Belgium is much the same and Holland and Switzerland are not better off, while Italy, at the present time, is struggling hard in a sea of confusion in music.

"In Russia there is an enormous wave of experiment, and they are doing much in their efforts to 'arrive.' The public is very devoted to art, music, etc., but it has few real leaders and the press pays slight attention to criticism. There are two fine orchestras and the greatest conservatory of music in the world.

"Hungary, excepting Buda-Pesth, is a sort of unbridled steed, but the city on the Danube has many lovers of music and few really serious musicians.

"To Vienna we must bow with profound respect for its splendid opera,

orchestra *par excellence*, the innate understanding of the public and the *feu sacré* of the best musicians. It is the proud possessor of some of the most musical and intelligent critics in the world.

"Lastly, Germany! You see I do not mention Austria in detail, any more than France; for Paris is France and Vienna is Austria.

"Germany is, in a way, similar to the United States. Although Berlin is the great center of art, it has its Munich, as we have our Boston. Leipzig, Dresden, Frankfurt, Cologne, Hamburg, Bremen and a dozen or more critics are practically independent units in art, therefore a success in Leipzig does not necessarily mean a success in Hamburg.

"Although Germany does not possess an opera equal to London or New York in its performances, the general standard is wonderful, as also the orchestras to be found scattered throughout the country. Musical (instrumental) instruction is upon a high basis, but singing! Ach!

"The public is the thing, and in this respect, one must agree with Rubinstein's claim that fifty per cent. of a Berlin public is musical. The country can boast of numerous innate critics and music is as generally understood as any other branch of education."

FRANCIS J. TUCKFIELD.

Adele Krueger's Holiday Appearances

Adele Krueger, the soprano, sang for the German Club of Staten Island on New Year's eve, accompanied at the piano by Richard Trunk, musical director of the New York Arion. Mme. Krueger's numbers were "Morning Hymn" by Henschel and "Erster Strahl" by Mr. Trunk, the assisting pianist. January 2 Mme. Krueger was a soloist at the concert given by the New York Liederkreis at the clubhouse of the society in East Fifty-eighth

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street, near Park avenue. On this evening she sang "Un bel di," from "Madama Butterfly," Puccini; "Ruhe meine Seele" and "Zueignung," by Richard Strauss. On Sunday evening, January 4, a number of charitable men and women arranged an entertainment for the inmates of the Richmond County Poor Farm, on State Island. Mme. Krueger, accompanied at the piano by Mr. Trunk, sang several groups of songs to the delight of the officials and the unfortunate, who applauded the charming singer and compelled her to add encores. Her songs included "Es blinkt der Thau," by Rubinstein; "Der Lenz," by Hildach; "Rosenlied" and "In meiner Heima," by Richard Trunk; "Ich liebe Dich," by Grieg; "Der Gärtner," by Kahn, and "Since You Loved Me," by Sanderson. A number of other German societies have engaged Mme. Krueger to sing next month and in the early Spring.

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DR. ELSENHEIMER HONORED IN CONCERT OF HIS WORKS

Prominent Educator Wins Creative
Distinction in Varied Program of
Granberry School

A program of the works of Dr. Nicholas J. Elsenheimer was given in Carnegie Chamber Music Hall on Friday evening, December 9, under the auspices of the Granberry Piano School, of the faculty of which the composer is a member. Dr. Elsenheimer had the assistance of Marthe Clodius and Gabrielle Drosse, sopranos; Elizabeth Patterson and Josephine Corcoran, contraltos; Edmund A. Jahn and Hermann Trost, basses; Serafino Bogatto, tenor; Albert Farrington, baritone; and Elsie Moir, pianist. The concert was preceded by a short explanatory talk by Mr. Granberry, who gave the audience a graphic portrayal of Dr. Elsenheimer's work during his twenty-three years in America. The faculty of the school recognized the value of Dr. Elsenheimer as a colleague by making him a gift at the close of the concert.

The program was representative of the works of the composer. While it consisted mostly of songs there was one group of piano compositions for beginners well played by the composer and Elsie Moir. These were written after the style of several great composers and were exceedingly well done. Of the songs the "Allerseelen," "Evening Rest," "Longing Distance" and "The Ghosts of Mummellake" aroused the greatest interest. In these songs Miss Drosse, Miss Patterson and Mr. Jahn proved themselves interpreters of which any composer might be proud.

The last half of the program was given over to the performance of excerpts from the prize cantata, "Consecration of Arts." The first number was "The Angel's Message," a most difficult and ungrateful piece, vocally, though it has undoubted musical value. This solo was sung by Mme. Clodius with authority and a fine vocal art which allowed her to make the most of the difficult passages. The alto solo, "Columbia's Pledge," is a grateful piece of vocal writing and it was sung with telling effect by Miss Patterson. The duet for soprano and alto, sung by Mme. Clodius and Miss Patterson, with accompaniment of chorus, was probably the finest bit of writing on the program. The two

soloists sang the music *con amore* and the number was the most enthusiastically received composition of the evening. The quintet and the chorus numbers also aroused much interest.

Child Songs of Mrs. Dering Please Yonkers

YONKERS, N. Y., Jan. 7.—Mrs. S. Evelyn Dering, composer-pianist, and Emma K. Denison, the New York singer of child songs, gave one of their unique song-story recitals entitled "One Spring Day," to a delighted audience of little folks and grown-ups in the Fairview Garden School on January 3. The entire program, both words and music, consisted of twenty of Mrs. Dering's children's songs—woven into a charming and educational story. Miss Denison exhibited a voice singularly adapted to this work and greatly pleased her listeners, particularly in her imitation of the calls of birds and insects. The composer played the accompaniments on a piano hidden in a mass of foliage.

London Concert of Christmas Music

LONDON, Dec. 26.—A genuinely seasonal note was struck by the Royal Choral Society on Monday at Albert Hall when the annual concert of carols and other Christmas music took place. The program was composed mainly of modern works, six of them by the conductor of the evening, Sir Frederick Bridge. Among the artists were Ben Davies, who sang with fervor a new song from "Pickwick Papers"; Miss M. Leighton, whose rendering of Robin H. Legge's "Mary's Cradle Song" with chorus was loudly applauded; J. Henry, who gave Gounod's "Nazareth," and Miss Ruth Vincent, who sang among other things the "Ave Maria," by Bach-Gounod. F. J. T.

Making Music Criticism Attractive

There is a class at the Chicago Musical College where students are taught how to become music critics. It would be interesting, remarks the London *Daily Telegraph*, to know the methods adopted. But no matter. For evidently the pupils are on the right road to achieving distinction in that particular walk in life. Edward Moore, their teacher, asked them recently to write their impressions of a certain "soulful" composition. "Whenever I hear it," wrote one girl pupil, "I feel like putting my head on some one's shoulder." To which the professor appended the comment: "Concert seats next to yours are bound to be at a premium when you become a critic." Possibly the lady has attractions. In which case why on earth should she want to be a critic?

New Women's Chorus in New York

A new women's chorus has been added to New York's choral register in the "Schumann Club," which, founded in November, has been rehearsing weekly on Thursday afternoons. Percy Rector Stephens, the New York vocal instructor, is conductor, and the chorus at present includes some forty voices. The number is to be increased to sixty. Mrs. Thomas R. Phister is the president and Hilda Grace Gelling the secretary of the organization. The first concert will be given late in March with Reinold Werrenrath, the eminent baritone, as soloist.

Fresh Laurels for Canton Ladies' Chorus

CANTON, O., Jan. 3.—The Canton Ladies' Chorus, under the able direction of Sarah Lavin, opened its ninth season last month with a concert in the First M. E. Church. This chorus won the \$500 first prize at the International "Eisteddfod" in Pittsburgh last July and maintained its high reputation by excellent performances of "Elves," Fiedler; "The Doll's Wedding Song," and "Morning Hymn," Henschel; "Indian Mountain Song," Cadman, and "The Fountain," Bartlett, sung by the "Eisteddfod" chorus only without the assistance of new members—and "The Syrens," Gilchrist, accompanied by violin, cello, flute and piano. Mrs. Caroline Harter Williams, violinist, a former Cantonian, and Gray Donaldson, baritone, of Pittsburgh, were the assisting soloists, and both were much applauded. Helen Root was accompanist.

BEATRICE HARRISON IN ÆOLIAN HALL RECITAL

'Cellist's Art Even More Effectively Re-
vealed to New York Concert-goers
Than in Carnegie Hall

On the occasion of Beatrice Harrison's successful New York debut at a recent Philharmonic concert it was remarked that the gifted and beautiful young 'cellist would be heard to even greater advantage in a smaller hall than Carnegie. The truth of this surmise was proved beyond a doubt on Thursday afternoon of last week when she gave a recital in Æolian Hall and was warmly acclaimed by an audience of moderate size. It was a pity indeed that more music-lovers did not accord themselves the privilege of assisting at one of the most thoroughly enjoyable exhibitions of 'cello playing that have been heard in New York for some time.

Miss Harrison's tone is excellent, but not large. In the smaller spaces of Æolian Hall, however, its volume was at all times eminently satisfying. As was noted at her first appearance her playing is fundamentally musical and musicianly. Her technic of bow and finger is admirable and her intonation almost invariably sure. It is a beautiful and a smooth tone that she draws from her instrument. In the process of time, no doubt, its range of color will become deeper and more varied. A slight defect in the A string was due to causes beyond the player's control.

Miss Harrison played Boccherini's A Major Sonata, an unaccompanied Bach Suite in G. Tschaiakowsky's "Rococo" Variations, Fauré's lovely "Elégie," Cui's "Orientale" and Hamilton Harty's pleasant but frothy "Papillons."

Delicacy of feeling and repose marked the Boccherini. The performance of the Bach Suite was clean-cut, dignified and sincere, though even Miss Harrison's playing could not make it deeply interesting. It was in the Tschaiakowsky Variations that she achieved her best results. These were delivered with nice sentiment, with refinement and never-failing technical resourcefulness. Equally

pleasing in their way were the Fauré and Cui pieces.

George Falkenstein played the accompaniments with that artistic discretion characteristic of all his work.

H. F. P.

To Give Boston Symphonic Music at Nominal Prices

BOSTON, Jan. 5.—The Boston Philharmonic Society, Charles Frank, conductor, gave its first public performance at the St. James Theater yesterday, playing works by Liszt, Verdi, Gounod, Dvorak, Wagner and Schumann. This organization of sixty men, all players in Boston theater orchestra, plan to give Sunday concerts at nominal prices every Sunday afternoon at the St. James. Their aim is to supply performances of the orchestral classics for those who care to pay small prices of admission. The enthusiasm of the conductor and the men was shown by the well-rounded performance at the first concert. The men are said to have been rehearsing for a long time.



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Helen Ware Carries Good Cheer to Remenyi's Widow in Akron

HELEN WARE, the violinist, who has recently been on a tour of the Middle West, while in Akron, Ohio, called upon Mme. Remenyi, widow of the great violinist, Remenyi, who is passing her declining years in a quiet little home on the outskirts of that city. Of this visit Miss Ware says:

"I have a picture which will ever remain in my memory of a little old lady with red lips and flashing eyes, sitting in a great armchair, her intelligent bright face belying the years that have shrunken her limbs and enfeebled her movements. She is Mme. Remenyi. After a tramp through the prosaic, matter-of-fact town to the very outskirts we came upon her house, looking very plain and insignificant in the snow, much like rows of other houses. The door was opened by the little old lady herself, and, after I had given her the flowers I had brought she laid them hastily on the table, declaring that she would not look at them yet, for she did not want to lose one minute of our talk. Then I felt as though I were in another world, indeed. For here in this little commonplace house dwelt a spirited little woman who had known as her friends such great personages as Brahms, Liszt and Wagner, to say nothing of her husband, the great violinist, Remenyi. It was for me to wish not to lose a moment of our visit.

"Soon I could see pictures of Remenyi and Brahms, working out Brahms's famous Hungarian Dances, for Mme. Remenyi told me it was from her husband and not Liszt that Brahms obtained the inspiration to arrange the Hungarian folk songs. Then she told me how Remenyi and Brahms, or Remenyi and Liszt, had often played Beethoven sonatas far into the night. Mme. Remenyi cannot go out much now, and so never hears music; but she said she had enough musical memories to last her till she dies.

"Mme. Remenyi asked me to play some Hungarian music. I played a few folksongs and she began to cry. She will never see her native land again. A friend, on leaving Akron for Hungary, asked Mme. Remenyi if she wished for anything from her home. 'Ah,' was the reply, 'bring me a little bag of Hungarian soil. I will have it placed under

my head when I am buried. I wish for nothing more.' She was so genuinely moved by my music that I played long for her. Finally she sang a beautiful little melody. It is called 'Magasan repula-



Helen Ware, Violinist, and Mme. Remenyi, Widow of the Famous Violinist, Eduard Remenyi. The Pictures were Taken in Akron, O., Where Mme. Remenyi Is Spending Her Declining Years

down,' and Liszt has created an immortal Rhapsody, using it for a motive. When she had finished she said, 'This song I beg you to play when you hear I am

dead.' I shall grant her request, but when the time comes I shall play the beautiful melody with a sad heart.

"We were talking of different classes of artists and musicians, and she related how her husband used to say there are but three stages in the career of an artist. The first all can attain to with perseverance, and we have hundreds in all branches of art. To the second stage only a very few ever attain, while the third stage nobody attains. No one can



Carolyn Ortmann to Give Recital

An American singer soon to appear in recital in New York for the first time this season is Carolyn Ortmann, soprano, who has been heard in the South recently with notable success. Mme. Ortmann has sung abroad in opera and concert under such noted men as Arthur Nikisch, Von Schuck, Gustav Mahler and Angelo Neumann and is said to be equally at home in opera and in *lieder*. At her New York recital she will appear with Richard Ninnis, a pianist from the South.

Honolulu to Have Costume Recitals by Yvonne de Tréville

Yvonne de Tréville, the popular coloratura soprano, started on January 8 upon an extensive Pacific Coast tour. The tour commences in Seattle, Wash., on January 8, proceeding throughout the

State of Washington until January 12. From the twelfth to the nineteenth of January she appears in Portland and throughout the State of Oregon, following which the soprano gives several recitals in San Francisco until January 22, when she sails for Honolulu, where she gives several costume recitals. Returning to San Francisco on February 12, Miss de Tréville will tour throughout Southern California, singing in Los Angeles, Pasadena, Santa Barbara, etc.

The "Messiah" was devoutly sung by the B Natural Music Club in Trevis Park Church, San Antonio, Tex., on December 28. The San Antonio Orchestra, under the direction of W. H. Smith, assisted. The soloists were Mrs. D. A. Enterquist, Lucille McIlhenny, Ruth Bingaman, Charles Cameron Bell and Mrs. F. L. Garson.

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"HUGUENOTS" REVIVED AT NEW ORLEANS OPERA

An Uneven Performance of Meyerbeer's Work—"Lakmé" Sung to Small Audiences

NEW ORLEANS, Jan. 7.—At the Opera on Thursday evening of last week, "Les Huguenots" drew an exceptionally large audience. This was the initial performance this season of Meyerbeer's work. The production fell rather short artistically, although there were times when the leading singers deserved the hearty applause given their efforts. This was particularly true of Mlle. Brias as *Valentine* and Mlle. Manse as *Marguerite*. The former was in fine voice and gave us the best *Valentine* we have had for years. De Lericq as *Raoul* sang wretchedly, the "Romance" of Act I being impossible. In the grand duo of the fourth act, however, he did some very pretty singing which received deserved applause. Coombes as *De Nevers* was satisfactory, and Mlle. Manse, as *Marguerite* was charming. The orchestra was not at its best.

Delibes's beautiful "Lakmé" was given one of the finest productions of the season on Saturday night. Mlle. Manse sang the title rôle excellently, and the "Bell Song" was given in a manner such as we have not heard in many a day. Coulon found the rôle of *Gerald* suitable to his voice and he gave his best performance of his New Orleans engagement. The second baritone also did his best work of the season as *Frederick*, and Bernard's *Nilakantha* was unusually good. His solo of the second act was redemanded. The ballet was very fine and the orchestra handled in a masterly manner. There was not a large audience and the opera was repeated on Monday evening to even a smaller audience.

Of great interest to opera patrons is the announcement that Daudet's famous drama, "L'Arlésienne," with incidental music by Bizet, is in rehearsal and will be given at an early date with the finest artists of the company in the cast. "Lo-hengrin," "Tannhäuser" and "Hérodiade" are also in preparation. D. B. F.


The Destructive Temperament of Mme. Titens

In his memoirs, recently published in London, William Ganz relates an anecdote of the once famous prima donna, Mme. Titens, who, it seems, "used to suffer from a bad temper, and in these outbursts felt a strong desire to smash anything that came handy." When Mapleson, under whose auspices Titens was then singing, realized this, and found it a somewhat expensive amusement, he caused to be substituted for a valuable series of china vases eighteen pennyworth of cheap china, which was placed upon the mantelpiece and shelves in case of emergency. How Titens was ultimately cured of the habit Mr. Ganz relates: "She was sitting at supper after a concert in a provincial town, when the manager made some remark which annoyed her. As usual, she took the first thing that came to hand, a soda-water bottle, and flung it at him. The manager was sitting at the table, with his back to the window. The bottle missed him, smashed through the window and nearly killed a casual passerby. This gave Titens such a shock that she was completely cured of her failing."

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OPERATIC VENTURES IN LONDON NUMBERED FIVE IN ONE YEAR

Thomas Beecham's 1913 Undertakings the Most Successful and Significant—American Baritone Earns Unqualified Approval as Soloist in Christmas Concert

Bureau of Musical America,
36 Maiden Lane, Strand, W. C.,
London, December 31, 1913.

AT this, the close of the year, a brief retrospect of the musical happenings in London during the last twelve months shows that the outstanding feature of the year was the operatic work, which has included no fewer than five distinct ventures.

Foremost among the workers has been Thomas Beecham, who proved himself the most able and successful champion in the cause of grand opera in England. In addition to his six weeks' season beginning in January at Covent Garden, when "Der Rosenkavalier" received its first hearing in England, Mr. Beecham arranged for a series of performances of Strauss's "Ariadne auf Naxos" at His Majesty's Theater, and later on in the year was associated with his father in bringing over a complete company from the Imperial Opera at St. Petersburg, together with the Russian Ballet. In all these enterprises his characteristic thoroughness and attention to detail were manifested and his reward was success.

Besides the Straussian novelties Mr. Beecham introduced the Russian operas, "Boris Godounow," "La Khovantchina" and "Ivan le Terrible." Then followed the "grand season" at Covent Garden, with a sumptuous list of standard works, including the "Ring," with Nikisch conducting, and a dazzling array of the world's most famous artists, among them Caruso, Melba and Destinn, and the conductor Giorgio Polacco, now acquiring such prestige in America. And finally there was the Raymond Roze season, begun in November and just concluded, and chiefly noteworthy as a valiant attempt to foster the desire for opera in English, to which cause the projector's own work, "Joan of Arc," was meant to contribute.

The Leading Orchestras

Space does not permit of more than a general survey of the vast amount of work performed by the leading London orchestras, such as the Queen's Hall, under the indefatigable Sir Henry Wood; the London Symphony Orchestra, the New Symphony Orchestra, led by Landon Ronald; the Philharmonic, Mr. Beecham's superb body of players, and of late the Shapiro Orchestra, with its large feminine contingent. Bach, Beethoven, Brahms, Schumann and Wagner have been exhaustively performed, while the moderns, including British and American composers, have received very fair attention.

Strauss, Scriabine and Wolf-Ferrari should have no cause to complain, as all three have often enough figured on the program.

Then comes the throng of recitalists—vocal and instrumental, who, with the

chamber musicians and the soloists, represent a thoroughly international and heterogeneous company.

Of the provinces, a correspondingly satisfactory record could be given. What was regarded as a risky and daring undertaking was the Brahms Festival but lately concluded at Edinburgh by the Scottish Symphony Orchestra and the success achieved has amply justified its sponsors in their enterprise.

The above short recapitulation, mainly of London's musical record, might be perused with advantage by a certain Oskar A. H. Schmitz, who was recently responsible for a particularly scurrilous attack on musical conditions in England in an article called "The Land Without Music."

Educating the Masses

The Royal Albert Hall, London's monster auditorium, is taking no inconsiderable part in the musical education of the masses, and under the management of its enterprising director, Hilton Carter, provides programs invariably highly interesting and of great instructive value. At the popular Sunday concerts a point is made of introducing eminent soloists, and within the last few weeks there have appeared there Alma Gluck, Elena Gerhardt and Julia Culp. This week the violin prodigy, Melsa, and the brilliant Italian tenor, Ciccolini, appear and next Sunday Mme. Blanche Marchesi will sing the "Ave Maria" from Raymond Roze's "Joan of Arc." On New Year's night the same hall will be used for the Royal Choral Society's performance of Handel's "Messiah," with a band and chorus of a thousand and a quartet of vocal soloists composed of Agnes Nicholls, Mme. Kirkby-Lunn, Ben Davies and David Evans. Sir Frederick Bridge will conduct.

The appearance at the Christmas day concert at Aylesburg of the young American baritone, Emanuel Stieri, proved an unqualified success. The talented singer elicited rounds of applause by his singing of "Shipmates of mine" and "The Jolly Bachelor," to which was added an encore number, "Because." Mr. Stieri has accepted a return engagement in the same town for February 9, when he will sing at Lord Granville's military dinner in the Town Hall.

FRANCIS J. TUCKFIELD.

Tetrazzini in Boston Opera Concert in Worcester

WORCESTER, MASS., Jan. 7.—The third of the series of concerts in the Boston Opera Course brought to Mechanics Hall last night Mme. Luisa Tetrazzini. It was the prima donna's first appearance in this city and the concert had the record attendance of the season. The management outdid itself in the attempt to make up for previous shortcomings, and presented, with Mme. Tetrazzini, Margarita d'Alvarez, contralto; Hertha Heyman, soprano; Alfredo Ramella, tenor;

Rodolfo Fornari, baritone; José Mardones, basso, and Ernesto Giaccone, tenor. The music student would have found in the program little to arouse his interest, while the layman found much to enjoy. Mme. Tetrazzini received a genuine ovation and the singing of all the other artists was vigorously applauded.

M. E. E.

LONDON NEW YEAR'S CONCERT

Sir Henry Wood Offers Attractive Program of Classic Music

LONDON, Jan. 1.—Sir Henry Wood ushered in the New Year with a remarkably well-chosen program at Queen's Hall before a well-filled house this afternoon. Mozart, Bach, Beethoven, Wagner and Liszt, with Handel's "Ombra mai fu" as a vocal solo, may have appeared to some to have provided an unwarranted amount of classical pabulum. Nevertheless, the interest never flagged throughout the concert. Enthusiasm was especially noticeable after the C Minor Symphony of Beethoven. In the "Tannhäuser" overture and Venusberg music the orchestra played with straightforward swing and sharply defined rhythm. The conductor's own familiar orchestration of the Toccata of Bach was loudly applauded, though the heavy and solid nature of the piece, even in its original form, is unduly emphasized by assigning the solo work to the bass strings. With the organ accompaniment, as used on this occasion, the effect was somewhat overwhelming.

Phyllis Lett, the vocal soloist, was loudly acclaimed for her Handel number and Beethoven's "Creation Hymn," which was followed by the familiar old German "Easter Hymn," sung in the original tongue. Miss Lett possesses a contralto of great range, in which the middle and high registers are clear and resonant. The lower tones, as heard this afternoon, have a slight roughness and are less steady than the others.

F. J. T.

The Much Married d'Albert and the Witty Brahms

The uxorious Prof. Eugen d'Albert is about to undertake his fifth matrimonial venture. This time, writes Henry T. Finck in the New York *Evening Post*, it is a Fräulein Fritz Jauner, a niece of one of the former directors of the Vienna Opera House, a pretty girl some thirty years his junior. The engagement has caused no little comment in musical circles, where a prophetic remark by Brahms is being recalled, who, as far back as twenty years ago, at a dinner given to commemorate a nuptial ceremony that had occurred a quarter of a century previously, remarked: "You, d'Albert, will also one of these days celebrate your silver wedding, but—with the twenty-fifth wife."

Another *mot* that is being passed from mouth to mouth is of a Berlin wit, who, some years ago, when d'Albert had just married the divorced wife of Ludwig Fulda, on being asked if he would not like to be introduced to the new Mme. d'Albert, replied, "Thank you; I've known the first three. If you don't mind I'd just as lief skip this one."

Schola Cantorum to Give First American Hearing of "O Padre Nostro"

Riccardo Zandonai's "O Padre Nostro" from Dante's "Purgatory," written for male chorus, organ and orchestra, will be heard for the first time in America at the first subscription concert of the Schola Cantorum in Carnegie Hall, New York, Tuesday evening, January 20. Mme. Julia Culp, the noted *lieder* singer, will be the soloist, and the New York Symphony Orchestra will accompany the choir. Kurt Schindler, the musical director of the Schola Cantorum, is pleased with the manner in which the public has supported the previous efforts of his chorus.

TITTA RUFFO WON'T SING AT MANHATTAN

Refuses to Appear with Chicago Company in Special New York Matinées

Titta Ruffo, the Italian baritone of the Chicago Opera Company, has notified the management of that organization that he will not sing at the two special matinées which the Chicago company announced to take place at the Manhattan Opera House, New York, on February 17 and 24. In consequence the performances there will be canceled and the Chicago company will appear only at the Metropolitan Opera House.

Mr. Ruffo, who was in New York last week, said that it would be impossible for him, under any circumstances, to sing at the matinée on February 17. He appears at a concert in Chicago on the 15th, which would prevent his reaching New York until the morning of the 17th, so that he could not sing that afternoon.

"The reason I have refused to sing in 'Rigoletto' on the 24th," said Mr. Ruffo, "is that I do not approve of giving an operatic première at a matinée. It had been proposed to produce Franchetti's 'Cristoforo Colombo' for the first time in New York on the 24th. Now I positively will not sing a première in the afternoon, although if I had already sung the opera here at night I would gladly repeat it at any number of matinées."

"I cannot explain to you why I have not been included among the artists who are to appear at the regular night performances of the Chicago company at the Metropolitan. I have already sung at the Metropolitan in 'Hamlet' and know of no reason why I should not sing there this season."

Although there are said to be conditions existing which prevent Mr. Ruffo from appearing at the Metropolitan, no official admission to that effect can be obtained. It is generally thought that the Metropolitan company considers the salary paid to Mr. Ruffo excessive. Caruso's friends deny with emphasis that the tenor is in any way connected with a movement to prevent Mr. Ruffo's appearance at the Metropolitan.

There is generally supposed to have been a "gentlemen's agreement" made two years ago by the Metropolitan, Chicago and Boston companies to the effect that no new singer should be engaged by any of them at a salary that would rival Caruso's. In spite of this Mr. Ruffo was engaged by the Chicago-Philadelphia organization for \$2,000 a performance.

Nina Mills, soprano, was the soloist for the Emerson Club, on January 10, at the Twelfth Night Clubrooms, New York. Miss Mills will sing for the Minerva Club in February, and assisted by a violinist will give a recital at the Waldorf-Astoria early in February.

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GOOD INDIANAPOLIS MUSIC

Miscellaneous Program of Matinée Musicale Gives Pleasure

INDIANAPOLIS, Jan. 10.—The Matinée Musicale gave the second artist recital of the season on Wednesday afternoon, presenting Mrs. Ethel Webb Hunter, soprano, as guest artist from the Women's Music Club of Columbus, O., and other artists representing the club's own talent. A new sonata by Hans Huber in four movements was given by Mrs. C. H. Pfafflin, pianist, and Mrs. G. B. Jackson, violinist. This was accounted a splendid work and it received a worthy reading. Margaret June Alexander, pianist, one of the younger artists of the city, was heard to fine advantage in a group of three numbers—"The Campanella" by Paganini-Liszt, "Bird and Prophet," Schumann, and a Chopin waltz.

Mrs. Hunter had two groups, the first containing two Schumann songs and Schubert's "Gretchen am Spinnrade," which was beautifully sung. The second group consisted of "The Woodpecker," by Nevin; "Good Night," Rubinstein; "Ah Love, But a Day," Mrs. Beach, and "The Birth of the Morn'g," Franco Leoni. Mrs. Hunter added an encore, Spross's "Will-o'-the-Wisp." Mrs. Hunter has a lyric voice well adapted to the songs chosen.

The program closed with two choruses for women's voices well sung, under the direction of Alexander Ernestinoff. The accompanists for the afternoon were Mrs. Frank T. Henry and Paula Kipp. M. L. T.

THIBAUD IN INDIANAPOLIS

Violinist Assisted by Carlos Salzedo in an Attractive Recital

INDIANAPOLIS, Jan. 10.—On Wednesday evening at the Indianapolis Männerchor's third concert, a new artist was introduced to this public in the person of Jacques Thibaud, the French violinist. Carlos Salzedo, the famous harpist, was accompanist for Mr. Thibaud and also played the Saint-Saëns "Fantasie," for harp and piano. It was exquisitely performed, even though Mr. Salzedo was at a disadvantage in that his own harp did not arrive in time for the concert and he was forced to use that of Mr. Montani, one of our local artists. Mr. Salzedo awakened a special interest because Mildred Dilling, one of our younger musicians of talent, spent some time under his instruction.

The program offered by Mr. Thibaud included the Handel Sonata in D Major, the "Chaconne" by Bach; "Intrada," Despiantes; "Etude Saltarello," Wieniawski, and "Havanaise," Saint-Saëns. The artist gave as an encore the Saint-Saëns "Rondo Capriccioso." This program was varied enough to show that Mr. Thibaud is equal to any demands. His interpretation revealed marked individuality and he held the attention of the large audience from first to last. M. L. T.

Toronto Finds Mabel Beddoe's Art Matured

TORONTO, CAN., Jan. 12.—A recital of uncommon interest was given last week at Nordheimer Hall by Mabel Beddoe, a native Torontonian, who has been in New York for the last three years. In the opinion of a large audience the interval since her local appearances had heightened the attractiveness of her singing, her voice showing more color and fullness. Her numbers included the aria, "O Don Fatale," Verdi, and three groups of songs. Particular mention should be made of the old English song, "Should He Upbraid?" by Sir Henry Bishop; "Frühlingsnacht," by Schumann, and "Bolero," by Harris. R. B.

The tour that R. Watkin Mills, the English baritone, is now making in Canada is his twenty-fifth on this Continent.

CLEVELAND APPLAUDS

DAMROSCH ORCHESTRA

Conflict of Dates Interferes with Attendance at Symphony Concert—Josef Hofmann the Soloist

CLEVELAND, Jan. 10.—Owing to conflicting dates, the fourth symphony concert, instead of being given at Grays' Armory, took place at the Miles Theater, where only the regular subscribers could be accommodated, doubtless making a difference of more than a thousand dollars in the receipts, all losses being borne by the Cleveland Grays, as a result of the mistake on the part of their secretary. With Walter Damrosch and the New York Symphony Orchestra, always a favorite in this city, and with Josef Hofmann as soloist, the armory had been practically sold out, in advance of the regular sale of seats.

The program's most brilliant number was doubtless the Saint-Saëns's Concerto in which Hofmann scored an enormous success. In his masterful performance, virility, tonal variety and splendid phrase-making seemed to be the striking characteristics. Mr. Hofmann responded to two encores with numbers by Rachmaninoff and Scriabine, both in the same vigorous vein, completing the impression of a performance of highest virtuosity, entirely devoid of mannerisms.

The Tchaikowsky Fifth Symphony gave fine opportunity for display of the great beauty of the wind instruments of the Damrosch orchestra, notably, of course, in the solos for French horn and oboe in the slow movement. The string resonance seemed somewhat impaired in the smaller auditorium, which was lacking in the remarkable acoustics of the less ornate hall of the armory. Mr. Damrosch's accompaniment for the concerto deserves special mention.

The Debussy number "Le Printemps," new to Cleveland, proved to be effective in its orchestration and attractive in rhythm, but otherwise not of particular interest at a first hearing.

Two days preceding the symphony concert an admirable preparatory lecture recital was given in Channing Hall by Walter S. Pope, who occupies the chair of musical history and appreciation at Western Reserve University.

Cleveland's Municipal Orchestra, under Christian Timmer, shows the fine results of its conductor's careful training and has acquired a large following. In spite of a hard storm the Hippodrome was well filled on Sunday afternoon. A program of difficult numbers, relieved by the Delibes "Ballet Music," Dvorak's "Slavische Tänze" and stirring bass solos by James McMahon, one of Cleveland's most popular singers, was accorded enthusiastic applause.

ALICE BRADLEY.

GRANVILLE AS CHORAL STAR

Baritone Welcomed with Flushing Club—Huhn Work Successful

The St. Cecilia Society of Flushing, L. I., John C. Dempsey, conductor, gave the first concert of its seventh season on January 6 before an enthusiastic audience of good size, with Charles Norman Granville, the popular baritone, as soloist. Mr. Granville scored heavily in the Prologue to "Pagliacci," singing with fine vocal quality and with a grasp of its dramatic meaning. He was recalled and added Spross's "Tomorrow." In his groups of songs, which comprised Secchi's "Love Me or Not," Strauss's "Zueignung" and Jules Jordan's "Here on the Brae" and Spross's "The Wind," he showed his notable qualifications as a *lieder* singer, being obliged to add Carrie Jacobs-Bond's "The Perfect Day," Brewer's "Fairy Pipers" and the Old Irish "Trottin' to the Fair." His reception by his audience indicated distinct success.

The chorus, under Mr. Dempsey's able baton, sang Bruno Huhn's recent

"Blest Pair of Sirens," with the composer at the piano. The work was much admired and at the close the composer was singled out for especial honors. In Mr. Dempsey's own arrangement of the carol, "The Wassail Song," Praetorius's "Gebor'n ist Gottes Söhnelein," Nanini's "Hodie Christus Natus Est," Charles Gilbert Spross's arrangement of Dvorak's Humoreske, and works of Purcell, Schubert, James H. Rogers and La- come, the chorus proved itself a worthy organization, doing fine work under its enthusiastic conductor. Mr. Huhn and Mrs. Richard Franz Loos were the accompanists.

DENVER ZEALOTS BRAVE BLIZZARD TO HEAR MUSIC

Suspended Street Car Service Lessens Cavallo Audience—Hearing for Denver Composers

DENVER, Dec. 20.—A heavy snowstorm that suspended street-car service came coincident with the third Cavallo Symphony concert yesterday afternoon. The wonder is that even two hundred people reached the theater. These hardy music lovers heard an excellent orchestral program. Mr. Cavallo's band has not played so well this season. The Tchaikowsky "Pathétique" Symphony, an arrangement for strings of Saint-Saëns's "Le Cygne" and Grieg's "Sigurd Jorsalfar" suite were the orchestral items, and they were given with clean cut precision, a full and generally well blended body of tone, and considerable light and shade. The Saint-Saëns number was repeated.

Mme. Romer, of St. Louis, was the soloist. She sang an aria from "Thaïs" and a group of songs, revealing an excellent and well-schooled soprano voice. Lawrence R. Whipp gave excellent piano accompaniments to Mme. Romer's songs. Mr. Cavallo generously repeats this concert next Tuesday for the benefit of ticket holders prevented by the storm from attending yesterday's performance.

At the last banquet-concert of the Denver American Music and Art Society three Mss. songs by local composers were presented. Elizabeth Young, soprano, sang "Märzesturm," by our Dr. Zdenko von Dworzak, and John C. Wilcox, in an all-American group sang Dr. Dvorak's lovely "Sehnsucht," and the stirringly virile "Plainsman's Song," by Mrs. Caroline Holmes Walker, who accompanied the singer in this number. Mrs. Blanche Dingley Matthews, pianist, played with fine breadth and intelligence the Andante from Brahms's Sonata in C, followed by Godowsky's Capriccio, op. 15, No. 3. Mrs. Fred Baker, violin, and Mrs. J. H. Smislaert, piano, gave an excellent performance of the Sjögren Sonata, op. 19. Mrs. Effa Ellis Purfield, of pedagogic reputation, was guest of honor and gave a brief explanation of her system of pianoforte instruction. J. C. W.

Boston Audience Rises for "America" in German Overture

BOSTON, Jan. 10.—Patriotic zeal in the concert hall was exhibited during the recital given by pupils of the Faelten Pianoforte School on Thursday evening, January 8, in Huntington Chambers Hall. The last number of the program was an ensemble, eight members of the class of 1914 playing the "Jubel" Overture, by Weber. When the players came to the strain of "Heil dir im Siegerkrantz," identical with our "America," which is embodied in this composition, some good patriotic gentlemen stood up, and immediately every one in the hall did likewise. W. H. L.

ST. PAUL CHORUS BEGINS YEAR WITH NEW BACKING

Success of First Concert Since Amalgamation with Schubert Club—Miss Hinkle's Début

ST. PAUL, MINN., Jan. 2.—The St. Paul Choral Art Society, Leopold G. Bruenner director, made its first appearance of the season on New Year's Day, with a goodly attendance despite a furious snow-storm. This concert was the first of the Choral Art Society since its amalgamation with the Schubert Club and the results were entirely satisfactory.

The entire program of choral numbers was sung in a manner which was compelling in its spiritual and human influence. It might have been considered either a triumphant devotional service or an artistic concert program. Under Mr. Bruenner's resourceful baton the club sang a number of works with precision of attack, fidelity of pitch and elasticity of phrasing.

Florence Hinkle, the assisting soloist, on this occasion made her first appearance in St. Paul. Superlative praise was accorded the singer for her beautifully clear, well-sustained voice, true to pitch and generally responsive to the demands of musical intelligence and good art. After Miss Hinkle's first group of French and German songs a loudly demanded recall was the occasion for adding Spross's "Will o' the Wisp." Three charming Old Irish Songs, Homer's "Ferry Me Across the Water" and Woodman's "Song of Joy," the last-named dedicated to Miss Hinkle, concluded her offerings.

Mrs. Katherine Hoffmann, beloved in St. Paul, her home city, and in the Schubert Club of which she is an active member, made her annual appearance, as Miss Hinkle's accompanist. F. L. C. B.

JANSER ORCHESTRA HEARD

SPRINGFIELD, MASS., Jan. 10.—Only one concert broke the post-holiday silence that has been surrounding this city, and that was the first appearance of the Springfield Symphony Orchestra on Monday evening. This organization has for a nucleus men who are employed daily in pursuits other than music, and who pay for their own pleasure and education. Around these thirty players, Emil K. Janser adds twenty professional musicians for each of the two public concerts, and the result achieved is of no little value.

Mozart's "Magic Flute" Overture opened the program, followed by the "Prelude" to "Lohengrin." From this point the orchestra did exceptionally well, and prompted old members of the society to say that it was the best concert ever given by the orchestra in the eleven years it has been in existence. The Andante of Beethoven's Fifth Symphony was played delightfully and preceded one of the most perfectly performed numbers heard in years, Komzak's string number, "Maerchen." It is doubtful if the tone, precision or ensemble could have been improved upon. Marchetti's setting of Tavan's Spanish suite, "La Fete de Seville" and Elgar's "Pomp and Circumstance" marches concluded the orchestral part of the program.

Umberto Sorrentino, tenor, was the pleasing soloist. His numbers were the "Ridlo Pagliaccio" aria, with the orchestra, and Massenet's "Rêve" from "Manon," Tosti's "Good-Bye" and Geehl's "For You Alone," with Harry H. Kellogg at the piano. V. H. L.

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JULIA CULP'S ARTISTRY STIRS BOSTON'S DEEP APPRECIATION

A Noteworthy Exposition of "Lieder Singing"—Titta Ruffo Wins
Boisterous Applause—Mischa Elman Gives Pleasure Through
Virtuoso Performance

Bureau of Musical America,
120 Boylston Street,
Boston, January 12, 1914.

THE most significant concert of the week past was given last Friday afternoon in Jordan Hall, when Julia Culp, assisted by the admirable Mr. von Bos, accompanist, appeared in recital. The program contained some seldom-heard songs of Schubert and Brahms, a group of Loewe's excellent ballads, and a group of "old English" songs. To comment in detail on the accomplishments of Mme. Culp is now superfluous. To discuss the technical side of her artistry would be almost impertinent, and since music, adequately interpreted and thoroughly enjoyed, cannot possibly be described in language, especially the printed word, it is useless for me to attempt to make adequate comment upon Mme. Culp's remarkable interpretations. But as in this country the reportorial side of a critic's work—which is of less value, perhaps, than the findings of a base-ball umpire—is emphasized, the personal impressions of a critic, the only valuable element in his writings, are generally ignored even when they are worth while. The unadorned and veracious statement should be made that at this day Mme. Culp has no rival as an interpreter of *lieder* who is known to the American public. Her voice is a marvelous organ, her technic assured, whatever the demands upon it; intellect, sentiment, emotion are equally hers; she feels with her brain and thinks with her heart; more than this, she imagines; more than this, she creates.

A sensational affair was the first appearance of Titta Ruffo in Boston, at the Sunday concert yesterday afternoon. There has not often been seen such a demonstration of enthusiasm as that which occurred after Mr. Ruffo's first aria, the "Largo al factotum" from Rossini's "Barber of Seville." Then there were shouting and cheering, as well as Bostonese applause, and for some minutes the sort of pandemonium which, I believe, is common in Italian theaters when the populace is in a state of pleasurable excitement. Most of this noisy demonstration proceeded from Mr. Ruffo's countrymen, but others also, were excited. Boston has known him only at his worst—as a concert singer.

Perhaps one had better say, in the position of a concert singer, since I never saw any one more ill at ease than Mr. Ruffo on this occasion, and seldom an artist who gave a stronger impression of the right man in the wrong place. Mr. Ruffo's voice is unquestionably one of the great voices of the day, although its upper register is somewhat finer in its quality than the lower, and the voice more coarse in its fiber than other well-known baritone voices. But the dramatic force of this artist is irresistible, even in concert. Mr. Ruffo wanted to act. He could not act with his body, although he nearly did so in spite of himself in some places, so he acted with his voice. He poured out this magnificent voice all too lavishly in places. He forced his tones to their utmost capacity, and past their greatest beauty. He had mannerisms not acceptable on the concert stage. Withal, his authority and dramatic feeling carried the day in spite of legitimate criticisms; his singing of the air from the "Barber" had an *esprit* unequaled in my particular experience; while the drinking song from "Hamlet" received a virtuoso delivery and an individual manner of interpretation which gave the air far more character than it deserves. The cadenza was sung in a single breath. The man has a chest like a barrel.

Under the circumstances, he may be said to have done his best in the Italian and Spanish folksongs which he sang. Here he did not lack a stage. Here he was essentially on his native heath, and a good thing it was to see a singer whom education had not disgruntled to such an extent that he could not sing the songs of his own and an allied people as simply and unconsciously as those songs were composed.

The songs were sung by the man born to sing them, and little singing of folksongs I have ever heard was more artless and wholly satisfying.

Other concerts of the week past were those of the Kneisel Quartet, which played the quartet of d'Indy, op. 45, and of Beethoven, op. 59 No. 1, in Steinert Hall on the 6th, and the concert of Mischa Elman, in Symphony Hall, on the 10th. Then the popular young man played with his accustomed warmth and virtuosity, and gave a good-sized audience the pleasure such an audience always has in a virtuoso performance. Of the concerts of two new orchestral organizations which have performed here in the last week, there will be more to say on another occasion. O. D.

MME. CARREÑO'S SECOND RECITAL IN NEW YORK

Beethoven, Chopin, Schumann, MacDowell and Liszt Eloquentely Interpreted by Pianist

Appearing for the second time in recital in New York this season, Teresa Carreño, dean of women pianists of the day, played to an audience of enthusiastic admirers on Friday afternoon, January 9, at Carnegie Hall. The distinguished Venezuelan was in her best mood in the following program:

1. Beethoven, Sonata "Appassionata," op. 57. 2. Chopin, Prelude, D Flat; Nocturne, op. 31, No. 2; Barcarolle and Polonaise in A Flat, op. 53. 3. Schumann, Etudes Symphoniques. 4. MacDowell, "Les Orientales," "Clair de Lune," "Dans le Harnac," "Danse Andalouse"; Liszt, Polonaise in E Major.

The "Appassionata" has not been played to death this season and the one immediately preceding it (as was the case for many years) and it was therefore welcome indeed. To hear it played as Mme. Carreño played it last week is a privilege. Her command of the style, her heroic grasp of the music, her marvelous technic, which to-day is as secure as ever, made her exposition of the sonata a joy. The simplicity of the *Andante* she published in an eloquent manner with fine regard for nuances and those little inner voices which mean so much in Beethoven.

Of her Chopin playing one may say

that she has found the golden mean, giving the music of the great composer with just the right amount of *rubato*, yet retaining the rhythm—a most difficult achievement. The much neglected Barcarolle, one of the most individual of Chopin's pieces, was interpreted as it has not been interpreted in a long time. There was a wealth of harmonic coloring and a stupendous climax in her presentation of it. After the Chopin group she added in response to many recalls the same composer's Berceuse, the mood of which she understands perfectly.

Her performance of the other pieces was equally notable and she was encored repeatedly at the close. A. W. K.

Artists Join in Concert for Brooklyn
Æolian Choir

An excellent concert of secular music was given under the auspices of the Æolian Choir of Brooklyn in the Johnson Memorial Parish House on Thursday of last week. The effective artists were Mrs. Bertha Hobson Keene, soprano soloist of the Grace Emmanuel Baptist Church; Mrs. Pauline MacBride Nichols, contralto soloist of the same church; Frank Weismann, concert tenor, and Alvah Edgar Nichols, the popular baritone. Herbert Staveland Sammond, organist of the Clinton Avenue Congregational Church, acted as accompanist, and Mahlon C. Elmendorf gave readings. The quartet offered "Flora's Holiday," the song cycle by Wilson.



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MME. OBER IN PHILADELPHIA DÉBUT

Sings with Gadski and Urlus in Metropolitan "Tristan" and Earns a Genuine Success—Choral Concert by Fortnightly Club—Ysaye and Kreisler Recitals

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, January 12, 1914.

AFTER another interval of two weeks, the New York operatic organization came over to the local Metropolitan last Tuesday evening and gave before a large audience a brilliant performance of "Tristan und Isolde," the interpretation being, in fact, one of the best of Wagner's opera ever given in Philadelphia. Noble in every way was the *Isolde* of Mme. Gadski, who gave irresistible charm to her impersonation, while vocally she was superb. Jacques Urlus, who was heard here recently in "Tannhäuser," was again received with marked favor, winning cordial praise for the beauty of his voice, which is more sympathetic than that of the average German tenor.

The local début of Margarete Ober, as *Brangäne*, brought a genuine success to this new mezzo soprano, whose future appearances in Philadelphia will be awaited with pleasure. She sang with a beauty of voice that quite won the audience, her full, rich upper tones being especially admired. Her acting easily met all demands.

The *King Mark* of Carl Braun had authority and dignity, and his big voice also has the majestic quality, though his tones at times sounded rather hard and forced. Herman Weil gave a pathetic note to the part of the devoted *Kurwenal*, and Lambert Murphy sang exceptionally well the small part of the *Shepherd*. Praise of the most cordial kind belongs to Toscanini for his conducting. One cannot but feel grateful to a conductor who slights no beauty of the wondrous score, lets the orchestra have full sway when it is entitled to it, yet remembers that singers are human and gives them a fair chance.

Fortnightly Club's Choral Concert

The Fortnightly Club, the popular male chorus, which is this season under the very efficient direction of Henry Gordon Thunder, gave genuine pleasure to an audience which filled the Academy of Music last Wednesday evening, at its first private concert of the season. The chorus is made up of excellent voices, possessed by men of musical intelligence and good training. The soloists were Edna Dunham, a soprano of pleasing voice, whose numbers were received with marked enthusiasm, and Sara Gurovitch, the young Russian violoncellist. Miss Gurovitch plays with brilliant technic and beauty of tone, evidence of her versatility being afforded in her skillful playing of the two strongly contrasted selections that made up her first number, a Chopin nocturne and Popper's intricate "Elfentanz." The final number was "The Omnipotence," sung by the

club, with Paul Volkmann, one of Philadelphia's leading tenors, as the soloist.

At the regular meeting of the Matinée Club, in the club rooms at the Roosevelt last Tuesday, the program was devoted to the works of MacDowell and Templeton Strong, the latter being represented by the duo in two movements, "Elfen-spiel" and "An der Nixenquelle," which were well played by Katherine Wolf and Mrs. William B. Mount. "To a Water Lily" and "Hexentanz" received sympathetic interpretation by Mrs. William C. Evans, and Eleanor Quinn displayed unusual power and breadth in her playing of the colorful Polonaise. Mrs. Charles E. Fricke, Mary Knapp, Emilie Fricke, and a quartet composed of Mrs. Bentz, Mrs. Pettit, Miss Newkirk and Mrs. McCracken were others who contributed to an unusually interesting program.

Ysaye and Kreisler Recitals

Last week brought much richness in the way of violin recitals, Ysaye appearing at the Academy of Music on Wednesday evening and Kreisler at the same place on Saturday afternoon. The former was greeted by an audience which, while it did not fill the house to overflowing, as was the case when the Belgian artist made his first recital appearance here last season, was of large proportions. His program opened with Brahms' A Major Sonata, No. 2, which, beautifully as it was played, did not arouse great enthusiasm. More generally enjoyed was the Concerto in A Major, No. 22, of Viotti, with Ysaye's own wonderful cadenza, wonderfully executed. An aria by Handel, the Prize Song from Wagner's "Meistersinger," and Rondo, by Guiraud, formed an interesting group of shorter numbers, played in Ysaye's matchless style, and at the end came Wieniawski's Concerto No. 2, in D Minor, in which the violinist charmed his listeners. Having given no encores during the recital, Ysaye added two numbers at the close, first the Rondo Capriccioso of Saint-Saëns, so magnificently rendered that a few enchanted listeners remained to applaud until they finally had the joy of listening to the delightful "Caprice Viennois" of Kreisler.

Few violin recitals given here in recent years have been so greatly enjoyed as was that of Kreisler, at the Academy of Music on Saturday afternoon, a large audience being completely charmed by his playing of an unusually interesting program. Kreisler researches into the violin lore of past centuries have resulted in the discovery of many rarely beautiful compositions, written especially for his instrument, and on Saturday afternoon he offered numbers by such old-time composers as Friedmann Bach, Pugnani, Corelli, Cartier and Tartini, while Gluck, Schumann, Mozart and Paganini also figured on the program, which was opened with a superb rendering of Bach's Suite in E Major. The beauty of Kreisler's

tone, the ease and fluency of his delivery, with a technic that is flawless, make him a master of his instrument who never fails to win sincerest admiration. One of his numbers on Saturday was his own delightful "Caprice Viennois," and as encores he gave one of Mendelssohn's "Songs Without Words," Schubert's "Moment Musical," the Dvorak "Humoresque," Chaminade's "Spanish Serenade," and one of his own unnamed compositions. Of notable artistic efficiency were the accompaniments of Carl Lamson. Kreisler appeared here under the local management of Robert Patterson Strine.

ARTHUR L. TUBBS.

CHICAGO ORCHESTRA IN A BRITISH PROGRAM

Elgar, Bantock, Delius, Grainger and Gardiner on One Program—Carl Flesch's Chicago Début

CHICAGO, Jan. 12.—It is not an uncommon thing to find Edward Elgar's name on the programs of the Chicago Symphony Orchestra, but last Friday, for the first time in the history of the orchestra, the greater part of one of its concerts was devoted to the works of British composers. Conductor Frederick Stock presented five British symphonic works by Elgar, Bantock, Delius, Grainger and Gardiner.

The Introduction and Allegro for strings, op. 47, by Elgar, is in a way an original work. It is in reality for string quartet with string orchestral accompaniment, and the tone quality is therefore somewhat restricted in color.

With the Brahms Violin Concerto in D Major, which formed the second half of the concert, and in which the solo part was undertaken by Carl Flesch, the Hungarian violin virtuoso, the Elgar number formed the more classic and symphonic part of the program.

Bantock's "Overture to a Greek Tragedy" is a conventional piece with strong themes cleverly developed. The Delius impressionistic symphonic setting of the street cries of Paris, entitled "Paris, a night piece," is somewhat sketchy in character. Percy Grainger's "Mock Morris" is very rhythmic and of such ingratiating character that it was redemanded. The "Shepherd Fennel's Dance," by H. Balfour Gardiner, suggested by a story of Thomas Hardy, is also a brilliant number and was well received.

Carl Flesch, who made his Chicago début in the solo part of the Brahms concerto, proved himself a virtuoso of formidable musical gifts. His tone is warm, his style elegant, his technic clear and comprehensive, and he has the broad and scholastic manner of the German school, though a great part of his musical culture, I understand, was obtained through French channels. His success was complete and he added the usual encore.

The orchestra was in fine form and played with unusual brilliance. M. R.

Pauline Donald, the soprano, has been winning new admirers in Ireland.

NEW YORK DEBUT OF PITTSBURGH PIANIST

Rebecca Davidson Reveals Technical Mastery and Other Qualities Indicative of Successful Future

Rebecca Davidson, a young Pittsburgh pianist, gave her initial New York recital at Æolian Hall on Monday evening, January 12, before a small audience which thoroughly enjoyed her program.

Miss Davidson has a plenitude of technical power and while warmth and maturity were not always in evidence in her performance, there was promise of the former and every hope of the latter. Her playing, although seemingly quite unemotional, was, in fact, far too enthusiastic and this was evident in her constant use of the damper pedal. She is, however, wholly unaffected, her rhythmic sense is strongly developed and she conveys her ideas with unusual surety and self-possession. The program opened with the powerful Bach-Tausig Toccata and Fugue, played strongly and with conviction. Brahms's op. 76 made up the second group and if the first Capriccio lacked poetic insight and tonal beauty, it was at least delivered with a grateful absence of sickly sentiment, while the popular Capriccio, No. 2, was played with unusual delicacy and finesse. There was insufficient shading in the Rhapsodie in E Flat Major.

Beethoven's long and exhaustive Variations with Fugue, op. 35, was well played on the whole, as was also Liszt's B Minor Ballade, and it was in the latter that a genuine legato was gratifyingly in evidence. The Schumann-Tausig "Contrabandista" evoked a storm of well deserved applause and proved to be the pianist's most finished offering. Ravel's difficult "Jeux d'Eau" was given comprehensively and its subtle, intricate demands easily encompassed. Saint-Saëns's vigorous "Toccata" closed her program, and in response to many recalls the young pianist gave Chopin's D Flat Major Prelude. B. R.

Comments of other New York critics:

Rebecca Davidson is a thoroughly musical player with a plentiful supply of temperament.—Mr. Halpern in the *Staats Zeitung*.

Her program was one of considerable difficulty, but her technical equipment was equal to most of its exactions.—*The Herald*.

She should have a good future.—*The World*.

Mr. and Mrs. Griffith to Sail January 20

CHICAGO, Jan. 12.—Mr. and Mrs. Yeatman Griffith, American vocal teachers of London, are sailing for that city on the *Kronprinzessin Cecilie* January 20. Then have been visiting friends in this city and New York. M. R.

Denver is to have two seasons of grand opera, one in February by the National Company of Canada, and another, April 6-7-8-9-10, by the Chicago Opera Company.

Announcement Extraordinary

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Season 1914-15

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A FEW PRESS COMMENTS:

"It is not Burmester's phenomenal technical power, but the refinement and the honesty of his musicianship which give him a position all by himself among violinists."—*Berliner Tageblatt*.

"For me Burmester today is the greatest violinist. No other one is so completely absorbed by the very soul of music and no one has such depth of feeling, such knowledge and so much to offer that is captivating."

"In Tschaikowsky's 'Canzonetta' an inspired violinist was playing. It sounded as if it had been newly discovered and as if created from fragrance and sadness. Everything that Burmester undertakes has individuality and profile. He makes it live before our eyes. His plaint is genuine and not of yesterday. He does not concertize, he gives his own self. The old aria of Bach, which causes all of the wonders of the father of music to sound from one string, experienced at Burmester's hands its resurrection and was like unto a revelation of the Old Testament when God himself made music."—*Vienna Illustriertes Extrablatt*.

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SHATTUCK WINS HONORS ABROAD FOR AMERICA'S PIANISTIC ART

WHILE American pianists have complained from time to time that the public in this country was not responsive to native artists of the keyboard, Arthur Shattuck is one American pianist who has found recognition not only in America but in Europe. Mr. Shattuck's most recent conquest was that of the London public in his December recital. In this city, which is as music-ridden as most European centers, one reviewer made the comment that "if every pianist was

as interesting a player as Mr. Arthur Shattuck, concert going would not be the unprofitable exercise it often is."

Besides this London success, Mr. Shattuck revealed his artistic powers in the leading cities of the British provinces. He also made an excellent impression in his recent tour of Holland, winning praise in The Hague, Amsterdam, Rotterdam, Arnheim, Utrecht and Nymegen. Next season the pianist is to return to his native land for a tour under the management of Haensel & Jones.

IN FRONT RANK OF STRING QUARTETS

**Zoellners' New York Recital Proves
their Right to High
Position**

One of the most enjoyable chamber music concerts the present musical season has brought forth was that offered by the Zoellner Quartet at Æolian Hall, New York, on Wednesday evening, January 8. This organization, comprising Antoinette and Amandus Zoellner, violins; Joseph Zoellner, Sr., viola, and Joseph Zoellner, Jr., violoncello, has never been heard to greater advantage in New York. This year they have played some fifty concerts throughout the country as far West as the Dakotas, and on Friday, January 9, they left for a trip to the Coast which will not allow of their return East until the end of March.

Good chamber musicians are rarely able program makers. The Zoellner ensemble, however, succeeded in proving an exception to the rule. Their list, comprising Glazounow's Suite in C Major, op. 35, Jan Brandts-Buys's "Romantische Serenade," op. 25, and Hadyn's G Major Quartet, op. 76, No. 1, contained music for layman, classicist and modernist.

The feature of the evening was the Brandts-Buys work, which though performed here earlier this season by another quartet, was not discussed in these columns at the time. One scarcely hesitates to call it the best new quartet since Debussy's op. 10. Its composer, a Dutchman, is an impressionist and uses the colors of the modern Frenchman's palette most convincingly. There are five short movements, Nocturne, Alla Marcia, Serenade, "Schemen," Nocturne, and of these the opening and closing movements linger in the memory as of extraordinary beauty. In "Schemen" the composer handles *ponticello* effect admirably, while his setting of the parts in the opening Nocturne is that of a master. The audience accorded the work much approval and insisted on the players' rising after each movement.

Of slighter value is the Glazounow suite, of which the first three movements have a *raison d'être*. The Russian musician cannot avoid banality. In this work after three dignified movements he adds a commonplace waltz which has no place in chamber music. The "Orientale" is the finest thing in the suite and it won a rousing reception. If the Zoellners continue to perform this suite they will be wise in rearranging the first three movements, using the *Scherzo* as a close and omitting the last two movements. There was much virtuosity in their performance of the suite.

After modernity had had full play there came the simple and noble Haydn with its compelling *Adagio sostenuto*—taken a bit faster than we are accustomed to hear it in New York—and its spontaneous melodies throughout. The Zoellners proved their ability to play the classics by their finely proportioned reading of this work.

All in all, their playing on this occasion was such as to place them without question in the front rank of contemporary string quartets. A. W. K.

February Concerts at People's Institute

Walter L. Bogert, musical director of the Peoples Institute, New York, has engaged the following artists for Sunday evenings in February: Eva Emmet Wycoff, soprano; Dorothy Bolton Call, contralto; Charles Norman Granville, baritone; Frederic Martin, basso.

At the MacDowell Club, the music committee, of which Mr. Bogert is chair-

man, has obtained Mme. Lambert, formerly known as Mile. Julie Lindsay, prima donna soprano of the Paris Grand Opera, and Ethel Altemus, pianist, for a joint recital at the club on the evening of February 10.

BERNHARD STEINBERG AN INTERESTING RECITALIST

**Displays Splendid Voice and Variety of
Expression—Dr. Goetzl as Com-
poser and Accompanist**

Before an enthusiastic audience Bernhard Steinberg made his first appearance in recital in New York at Æolian Hall on Sunday evening, January 11, with Dr. Anselm Goetzl at the piano. Mr. Steinberg is the possessor of a fine, virile baritone voice, brilliant and resonant in its upper register. It is Italian in quality and capable of many varieties of expression. The singer offered a program which had several unusually interesting items and he interpreted the entire list to the evident satisfaction of his listeners.

Loewe's "Der Noeck," Hugo Wolf's "Wohl denk ich oft," "Der Musikant" and "Verborgenheit," all sung in German, made up the opening group. A second German group included Strauss's "Ich trage meine Minne," Siegmund von Hausegger's superb "Ueber die Haide," Hermann's "Drei Wanderer" and Anselm Goetzl's "Warte Noch!" and "Wo wird einst." The last two were heard for the first time and proved to be two notable additions to the literature. Though the second is the more important musically, the audience singled out the first and after several acknowledgments of the applause by the singer and composer the song was repeated.

With Clarence Dickinson presiding at the organ in splendid fashion, Mr. Steinberg sang "It Is Enough," from the "Elijah," with tense emotional feeling. Spross's "The Wind," Monroe's "My Lovely Celia," Kramer's "The Relief" and Brewer's "Fairy Pipers" were the other songs in English, the last winning a repetition.

For his final group three Russian songs, given in their original tongue, proved the singer's further versatility. Lishin's "And She Laughed," to a Pushkin poem of blood relationship with Heine's "Ein Weib," was one of the evening's high lights. Mr. Steinberg sang it gloriously, with a feeling for its dramatic sense and with opulence of voice. So firmly did he grip his hearers with it that he was obliged to sing it twice. If the other Lishin songs are as excellent as this one, they are worthy of having American editions made by some enterprising American publisher. Tschalkowsky's "Pilgrim Song" and Mousorgsky's "Hopak," both done with true appreciation of their meaning, closed the program.

Dr. Goetzl's accompaniments were masterly, and his share in the evening's enjoyment was considerable. A. W. K.

"Tableaux Vivants" Supplement Hearing of Oratorio in Brooklyn

As the initial step to introduce the highest grade of music to the parishioners of the new Cathedral of the Queen of All Saints, Brooklyn, H. Fidelis Mueller's Christmas oratorio was given in the chapel on the evening of January 6. It was the first American performance of this work, and it was directed by Prof. Hans Merx, of St. John's College, who is in charge of the cathedral music. The oratorio was supplemented by five *tableaux vivants*, which were accompanied by a chorus. The settings were arranged by Andrew Wilson. Most of the oratorio was sung in English as translated by M. Lieger. The chorus displayed excellent training and the soprano and tenor solos added materially. G. C. T.

SCOTTI

BARITONE

of the Metropolitan Opera Co.

AN ADMIRABLE

MARCELLO in "LA BOHÈME"

"An Exponent of the
Modern School of
Singing-Actors"

COMMENTS OF THE PRESS:

Philadelphia Evening Telegraph, Dec. 24.—Scotti, compared with his performances in recent years, was Scotti rediivus. Always a finished artist, an exponent of the modern school of singing-actors, he has been enabled to excuse and even to make his hearers forget certain sins of vocal omission and commission. But last night he appeared as master of all his resources vocal as well as histrionic.

Since the appearance of the new luminary, Titta Ruffo, in the operatic firmament it seems natural to measure other baritones against him. Not Ruffo himself, save in the unexcelled power of his voice and command of breath, could have displayed more full, richly colored, suavely melodious tones than did Mr. Scotti. Nor has he the experienced touch and sure feeling for dramatic appropriateness which make all of Mr. Scotti's characterizations so admirable. A better Marcello could not have been desired.

Philadelphia North American, Dec. 24.—Antonio Scotti sprung the real surprise. What secret of artistic youth has this ever-painstaking baritone discovered? Of recent seasons much praise accorded to Scotti has been retrospective. And now behold the miracle!

Mr. Scotti not only acted Marcello with his unerring impeccable taste and exquisite sense of dramatic values—no sane critic ever found that these had failed—but he sang once more with luscious plenitude of tone, with stirring vocal freedom that evidenced ample resources in reserve.

Philadelphia Press, Dec. 24.—To hear Scotti in the role of "Marcello," is nothing new. But to hear him sing the role, actually sing it in full, round sonorous tones, with real melodiousness and all his familiar skill is something unprecedented in recent years. Scotti has, in the vernacular of the prize ring, "Come back."

The baritone who was admired chiefly because he could avoid singing with more art than many baritones can sing, demonstrated last night that he still is able to sing as well as the best of them. What is the secret of Scotti's recrudescence? In the sacred name of good music he ought to impart it to some of his elderly colleagues.

Philadelphia Times, Dec. 24.—Scotti as Marcello, aided and abetted him in the jolly scenes of the Latin Quarter and sang his role in his usual finished style, and Scotti is always at his best in Puccini music.

Philadelphia Record, Dec. 24.—Scotti especially was effective, and sang at times with surprisingly good tone.

Philadelphia Ledger, Dec. 24.—Scotti's voice was likewise in its finest estate, and his veteran presence in the cast notably contributed to the smoothness and stability of the ensemble.

Philadelphia Evening Star, Dec. 24.—Scotti's Marcello is one of the many things this fine artist does so well and on last night he by no means failed to live up to his own high standard.

CHICAGO OPERA COMPANY SINGS ITS FIRST "PARSIFAL"

Campanini Conducts an Impressive Performance, with Dalmorès, Whitehill, Hinckley, Scott and Minnie Saltzman-Stevens in the Cast—Sunday Audience Receives the Work in Reverent Spirit—Carolina White Learns Title Rôle of "Fedora" in Eight Days for Première of Giordano's Opera—Frieda Hempel Makes Her Chicago Début in "Traviata" and Scores a Brilliant Success

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 12, 1914.

WITH extraordinary seriousness, a Chicago audience witnessed last Sunday afternoon and evening a performance of Richard Wagner's consecration festival play "Parsifal," presented for the first time by the Chicago Grand Opera Company, under the leadership of General Director Cleofonte Campanini.

It is just a few days since the copyright on this last of Richard Wagner's works expired, and already it is the property of every impresario who wishes to produce it.

There was, however, special significance attached to last Sunday's production in Chicago, for it was given entirely by the members of the Chicago Grand Opera Company, under its own auspices and directed by Cleofonte Campanini, one of the greatest of operatic conductors, who, though Italian, entered into the genuine German spirit of the subject, and gave a wonderful reading of the great score.

With Charles Dalmorès in the title rôle, with Clarence Whitehill as Amfortas, with Allen Hinckley as Gurnemanz, Henri Scott as Titorel and Minnie Saltzman-Stevens as Kundry, all of whom had gained their experience in their rôles at Bayreuth, the work was naturally given in a most complete and satisfactory manner.

Though Allen Hinckley suffered with considerable hoarseness, he sang and acted the monotonous rôle of Gurnemanz with artistic breadth and authority. Dalmorès made his portrayal a cumulative realization of the "Guileless One" simple and sincere at first, gradually fathoming the depths of his mission and finally heroic as the "Deliverer," standing forth a great figure in a great music drama.

Minnie Saltzman-Stevens, as Kundry, surpassed all her former operatic rep-

resentations. Thus far, this might be considered her best Wagner creation. Wayward and wilful in the first act, seductive and sensuous in the second and contrite and penitent in the last, hers was a fine study of the part and her singing was of exceptional artistic value.

The Klingsor of Hector Dufranne, though entirely foreign to the French temperament of this Gallic baritone, was a highly dramatic delineation. It was cast in strong mold and the music was sung with great sonority. Constantin Nicolay, as one of the Knights of the Grail, sang brilliantly.

Clarence Whitehill's Amfortas was a masterful portrayal, arousing the strong sympathies of the audience. There were fine ensembles and the choruses of the flower maidens were given with excellent precision. Zeppilli, Raisa, Reigelman, Evans, Egner and Warrum looked seductive and sang well.

The new scenery especially obtained for this production, was most appropriate and the entire company's forces deserve great praise for the presentment of this monumental work. The audience received it in a proper spirit of reverence.

"Fedora's" First Performance

From the first of Carolina White's membership in the Chicago company, she has had on numerous occasions to save performances by assuming a rôle at the eleventh hour. I recall that owing to the indisposition of some artist or other on the very first Saturday night of her engagement, Miss White substituted in "Cavalleria Rusticana" as Santuzza and found herself a leading star the next morning. Not long thereafter she was chosen to create the rôle of Minnie in the Chicago "Girl of the Golden West," after Mary Garden discovered that she could not learn the part in time for its first production here. And now Miss White has again come to the rescue by learning the rôle of Fedora in Giordano's opera of that name, which was given by our company for the first time last Tuesday evening. It is said that Miss White had but eight days in which to master this rôle, which was to have been sung by Lina Cavalieri, but which the latter had to relinquish because of illness. Giordano's work was given in Chicago some five years ago, by an inadequate company, and but a very meager idea could be formed then of its dramatic or musical qualities.

The story of Giordano's opera is taken from Sardou's play, and follows it quite literally. The music is less inspired than well calculated. It is somewhat diffuse and only occasionally contains the characteristic surge and sweep of the emotional melodic art of the Italians. Best examples of the composer's writing are the short aria for Loris in the second act, where he avows his love, the Intermezzo between the second and third acts and the song which Fedora sings to the portrait of her lover.

A police investigation as part of an operatic story does not make good material for musical exposition. Thus the first act of the opera with the exception of the aria above mentioned, is quite dull. In the second act a brilliant ball scene gives better scope for musical exploitation. There are rhythmic dance movements and numerous lyric moments. The third act again falls short in its musical characterizations.

Miss White presented the rôle of Fedora with many artistic touches. She sang the music with glowing tonal color and vocal supremacy. Lucien Muratore, the French tenor, as Loris, demonstrated again his various excellent operatic attainments and acquitted himself of a powerful performance. Polese Crabbé, Zeppilli, Huberdeau and Mabel Riegelman made up the rest of the cast. Cleofonte Campanini, general director, conducted and read into the score many beauties, which might have escaped a less keen musical understanding.

Mary Garden's Drawing Power

As an asset of the Chicago Grand Opera Company, Mary Garden conclusively proved her value in the three performances of Massenet's "Thaïs," which

brought in gross receipts of \$35,000. Twice she had the assistance of Titta Ruffo as Athanael and last Saturday before another sold-out house we had Hector Dufranne, that admirable French baritone, in the rôle of the Cenobite monk. This character Mr. Dufranne plays and sings with complete domination of its dramatic and musical values. Miss Garden, Dufranne and Dalmorès as Nicias, make up an ideal cast for this opera and, with Cleofonte Campanini as the conductor, the performance was superb. Gregor Skolnik, the concertmaster had to repeat the "Meditation" as is customary. He exhibited a beautiful tone and a clean technic.

Maggie Teyte, the young English soprano, has made a specialty of singing in the series of English performances this season, and though she likes the rôle of Hänsel least of all her operatic portrayals, as she told me last Saturday, she entered into the spirit of Humperdinck's music in the evening with especial vim, and together with Mabel Riegelman, as Gretel, gave an excellent performance. Armande Crabbé's Peter is one of this baritone's most admirable interpretations and Louise Berat as the Mother is commendable. Beatrice Wheeler, the American mezzo-soprano, was fearsome as the Witch and sang the music of her rôle with fine effect. She has a very pleasing and voluminous voice which ought to be heard in other rôles. Attilio Parelli did excellent service in his musicianly reading of the score and Helen Warrum sang the music of the Sandman and Dewman with finish and style.

For the repetition of Wolf-Ferrari's "The Jewels of the Madonna," we had the same cast which sang the opera at its first performance earlier in the season. This included Carolina White in her individual impersonation of Maliella, which she sang, though under vocal difficulties, with her usual charm; Amedeo Bassi, an admirable Gennaro, Giovanni Polese as Rafaele, and Louise Berat, Daddi, Warnery and Galli in their small but picturesque rôles. Campanini conducted.

Frieda Hempel's Début

It is strange that the most famous of recent *Violettas* in "La Traviata," Marcella Sembrich, does not belong to the Italian race. An interpretation which resembles Mme. Sembrich's in many particulars was that which Frieda Hempel, the German coloratura soprano of the Metropolitan Opera, brought us last Monday evening at the Auditorium, when she made her Chicago début.

Miss Hempel is one of the most gifted coloratura sopranos that we have heard here in many years. She has a wide range, which from its lowest to its highest tones, is evenly and smoothly developed. There is no part of the various registers of her voice which shows any weakness. It has a rich and warm quality and is under complete control.

In the singing of the rôle of Dumas's and Verdi's heroine, Miss Hempel has evidently studied its dramatic contents thoroughly, for she played this part with consummate histrionic skill. Every note which she utters is shaded appropriately, the tones being colored to fit the different moods. The aria, "Ah, Fors è lui," was rendered in such perfect musical fashion that the audience interrupted its progress and at its conclusion, Miss Hempel was called before the curtain more than half a dozen times.

In addition to her accomplishments as a singer and an actress, Miss Hempel has a fine stage presence, exquisite taste for costumes, as well as the grace and charm of youth. She was assisted by Aristodemo Giorgini as Alfredo, and Giovanni Polese as Giorgio Germont. The former made his best impression with his Drinking Song in the first act, his light lyric tenor voice standing him in good stead in this aria. He is somewhat limited in his acting ability and, when he forces his voice, does not always remain on the pitch. As the elder Germont, Signor Polese proved an able singer. Giuseppe Sturani conducted.

Her second guest appearance disclosed

Miss Hempel again in a florid rôle, that of Lucia in Donizetti's opera. She accentuated the previous impression in this rôle, singing the music with that artistic refinement, intelligence and clear diction. Giorgini as Edgardo, gave a good account of himself; Federici as Ashton, sang with good tonal volume; Henri Scott was an efficient Raimondo and Minnie Egner and Venturini completed the personnel in the Sextet, which, as usual, had to be repeated. Attilio Parelli who conducted, produced several fine dynamic effects.

Metropolitan Artists' Course

The fourth of the series of the Metropolitan Artists' Course was given Sunday afternoon. Ethelynde Smith, soprano, and Rosalie Thornton, pianist, at the Fine Arts Theater presented a program made up of American songs and miscellaneous piano compositions. Miss Smith disclosed a pleasant voice of good range and of musical quality. It has not great power, nor many shades of tone, but shows considerable cultivation. She made a fine effect with the "Teasdale," by Rubnen, and the "Lullaby," by Bond. Miss Thornton revealed a comprehensive acquaintance with modern piano literature, playing pieces by Brahms, Fauré, Debussy, MacDowell and others and demonstrating her gifts for technical display and for tone shading. Her memory was not perfect always, but she has a clever manner of covering over the discrepancies in her art.

Among her other attractions, Gertrude V. O'Hanlon, the Chicago manager, is offering the Metropolitan Grand Opera Quartet which, together with a concert program, presents one act or scenes from one of the grand operas in costume. The quartet is composed of Hanna Butler, soprano; Rose Lutiger Gannon, contralto; Albert Lindquest, tenor, and Hans Schroeder, bass-baritone.

Mrs. Butler, the soprano, achieved a marked success in Berlin in recital and was offered an operatic engagement there, but, after some hesitation, decided not to abandon her concert work in the United States. She was a Berlin pupil of George Fergusson.

MAURICE ROSENFELD.

Frederic Martin, Soloist, in Hippodrome "Messiah" Performance

Frederic Martin, basso, will be a soloist at the performance of the "Messiah" at the Hippodrome, New York, on Sunday evening, January 25. Tali Esen Morgan, will direct the chorus and orchestra and have entire charge of the performance.



Henry C. Peakes

Henry C. Peakes, who was one of the best known singers of the English operatic stage a generation ago, was buried on January 12 from an undertaker's rooms in West Twenty-third street, New York. He was seventy-three years old. His brother also sang, and the two became famous, appearing together in many successes. Mr. Peakes sang with Zeida Seguin and her husband, and was the original Gaspard in "The Chimes of Normandy." He retired from the stage about fifteen years ago. He lived of late with a friend in Amityville, L. I. He was buried by the Actors' Fund.

Mrs. Georgina Weldon

Mrs. Georgina Weldon, who was famous as a singer and for a romantic friendship with the composer, Gounod, died January 12 at Brighton, England, according to dispatches from London. She was born in 1837 and, in 1860, married Captain Weldon, of the Eighteenth Hussars.

François Cellier

LONDON, Jan. 6.—François Cellier, the composer, died here to-day at the age of sixty-four. He was musical director of the Savoy Theater in the days when Gilbert and Sullivan's operas were produced and conducted all those operas.

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Samuel Gardner, violinist, is filling two weeks of bookings in the South. He will return to New York January 19.

Ralph H. Mazzotta, organist and teacher, has been engaged as conductor of the Mount Vernon Oratorio Society.

Gaul's "Holy City" was sung recently by the choir of the First Methodist Church of South Pasadena, Cal., under the direction of Ernest G. Hesser.

Mark Andrews, the Montclair, N. J., organist, is writing a cantata the words of which are from a poem by Alfred Noyes. Its initial performance will take place in May.

Elena Kirmes has been honored with an invitation to sing for the President at the White House on January 20. Miss Kirmes has just returned to New York from an extended tour of Australia.

The Wagner Orchestra of Beaver Dam, Wis., recently played, for the first time, an overture composed by its leader, C. Wagner. The work is arranged for fourteen instruments.

Max Drittler, an artist pupil of Leopold Wolfsohn, recently achieved much success at the Kenilworth Club of Passaic, N. J., when he interpreted compositions by Brahms, Chopin, Rubinstein and Liszt.

Mrs. Belle P. Heath, since 1910 supervisor of music in Madison, Wis., schools, was married to Prof. Ralph Barton at Duluth, Minn., on January 2, and started with him for Albuquerque University, Texas, where he is professor.

Karel Havlicek, the young violinist, of Boston, will make his debut at the Little Theater in New York Monday afternoon, January 19. His accompanist will be Mabel Adams Bennett. The concert is under the direction of Foster & David.

Edith A. Martin, harpist, announces a concert in Jordan Hall, Boston, for February 6. Miss Martin, who is a graduate of the Vienna Conservatory, will be assisted by Walter Loud, violinist; W. I. Dole, flute, and Frank H. Luker, accompanist.

Carl Diehl became organist of the St. Joseph's German Catholic Church, of Bridgeport, Conn., on January 11. Mr. Diehl has been assistant librarian in Yale University and was formerly an organist in St. Joseph's Church while a resident of Bridgeport.

The marriage of Bertha Furchgott, of Chicago, and Herbert Salinger, of Salt Lake City, was solemnized in Chicago December 29. Mr. Salinger is manager of the Salt Lake Quintet and local manager for such attractions as Schumann-Heink, Harold Bauer and Fritz Kreisler.

May Mukle, the English 'cellist, who visited the United States several years ago, appearing in ensemble recitals with Maud Powell, the celebrated violinist, has returned to America and appeared on January 7 in a recital with T. Tertius Noble, organist, at St. Thomas's Church, New York.

Mme. Von Unschuld, pianist, furnished the program for the concert at the Library of Congress, Washington, D. C., this week. An interesting feature was the playing of "Baby Lazard," the five-year-old daughter of Mme. Von Unschuld. The child played several pieces with precision.

Harrison Bennett, basso cantante of Germany, who is on a short visit in and about Boston, will give a recital of German *Lieder* at Steinert Hall, Boston, on the evening of January 20, assisted by Henry Gideon at the piano. This will be Mr. Bennett's last appearance in Boston before sailing for Europe.

In a song recital given last week at the Comstock Studio, Washington, D. C., the program contained many works of modern composers, including those of

America. "The Night of the Star," a song cycle by Margaret R. Lang, was sung by a quartet composed of Mr. and Mrs. Edward Whitman, Mona Roberts and Archie Gibson.

Katharine MacReynolds, of Washington, D. C., presented in a recent piano recital Mrs. Jesse W. Rawlings, who gave a most artistic program, which included "Moonlight Sonata," Beethoven; Concerto in G Minor, Mendelssohn; Nocturne No. 3, Liszt; Polonaise, MacDowell, and a group of Chopin numbers. She was assisted by Elizabeth Wilber, violinist.

Rossini's "Stabat Mater" was sung Sunday evening by the Memorial Choir in the Peddie Memorial Church, Newark, under the direction of Louis Arthur Russell, organist and choirmaster. The solos were sung by Mrs. Jessie Marshall, Anna Benedict, Samuel Craig and Ernest Van Nalts. Robert Griesenbeck, violinist, assisted in the Prelude and Offertory.

Five of Salt Lake City's leading musicians participated in a musicale incident to a holiday reception given by Col. and Mrs. Edwin F. Holmes in that city. The program, which was under the management of Fred C. Graham, introduced Mrs. Della Daynes, soprano; Otto King, 'cellist; Fred C. Graham, tenor; George E. Skelton, violinist, and J. J. McClellan, accompanist.

At the annual banquet of the Commercial of Salt Lake City, December 27, the Sextet from "Lucia" was sung by Mrs. Della Daynes Hills, soprano; Edna Cohn, contralto; Alfred Best and Fred C. Graham, tenors; Horace S. Ensign, baritone, and A. E. Braby, basso, and the quartet from "Rigoletto" by Mrs. Della Daynes Hills, Edna Cohn, Alfred Best and Horace Ensign.

The Bruno Huhn Quartet opened a brief tour of the South in Clarksburg, W. Va., January 13. The Quartet has met with pronounced success, singing Mr. Huhn's song cycle "The Divan." The second part of the program is made up of miscellaneous numbers by the members of the quartet, an organization which Mr. Huhn has brought to a high state of development.

The music department of the University of Utah, under the direction of Prof. Thomas Giles, is working on Leoncavallo's "I Pagliacci," which it will present in the Spring. Prof. Hugh W. Dougall will sing the rôle of Tonio and Mrs. Edna Evans, of the music department, will be the Nedda. Professor Giles recently attended a Chicago performance of "Pagliacci," at which Leoncavallo was present.

The Wisconsin College of Music of Milwaukee, which for two years was affiliated with the Wisconsin Conservatory of Music, has recently reorganized with Hans Bruening and Clarke Woodell, directors, and will add to its present quarters to meet its enlarged activities. Kathryn Kies Hardtke, who formerly conducted a piano school, has joined the faculty and enrolled her class in the college.

Mrs. Robert N. Lister, soprano of Boston, at a few hours' notice substituted for Mrs. Wilhelmina W. Calvert, who was suddenly stricken ill, in a performance of the "Messiah" given recently by the Choral Society in Lawrence, Mass., E. C. Hood, conductor. According to the local press, "Mrs. Lister rose to the occasion admirably." The other soloists were Adelaide Griegs, alto; Williams Hicks, tenor, and Williard Flint, basso.

Guest day was observed by the Rhode Island Sorosis with a musicale of much merit given at the home of Mrs. H. F. C. Morlock in Providence. Olive Emory Russell, soprano, a pupil of Weldon Hunt of Boston, sang Cadman's "Call Me no More" and Coleridge-Taylor's "A Birthday" and Gala P. Huling, violinist; Mrs. Alice Law Smith, pianist, and Mrs. Ralph E. Hayward, accompanist, all added to the enjoyment of the afternoon.

The Chopin Club of Providence gave a musical reception on New Year's Day to Mrs. Adolph Frey of Syracuse, vice-president of the National Federation of Musical Clubs. Henry Eichheim, violinist, and Buchanan Charles, pianist, of Boston, were also guests of the club and contributed several numbers to the program. Mrs. Harris, the president, introduced Mrs. Frey, who spoke of the wide scope of the National Federation.

Max Jacobs, the New York violinist, who has been exceedingly active this year giving concerts in the various public and high schools of New York, gave four programs during the past week, in which he was ably assisted by Christine Langenhau, soprano; Alfred Ilma, baritone, and Ira Jacobs, pianist. On last week's programs Mr. Jacobs played a Mozart Minuet, a Hummel Waltz and Von Dittersdorf's "German Dance," besides "Gypsy Airs" of Nachez.

A young people's chorus, containing thirty voices, was recently organized in the Central Square Baptist Church, Portland, Me. The formation of the chorus was the outcome of an invitation extended by the Rev. Bowley Green, pastor of the church. The leader of the new organization is Edward Sadler, with John E. Shearman, president; Alice B. Farnham, vice-president, and Gertrude E. Morse, secretary and treasurer.

Under the auspices of the District of Columbia Chapter of the American Guild of Organists, J. Willis Conant, gave an imposing and highly artistic organ recital recently in Epiphany Church, Washington. His offerings ranged in epochs from Bach to Foote and DuBois. Some of his numbers were Sonata No. 1, Mendelssohn; Suite in G Minor, Rogers; "Chant Pastorale" and "Pait Lux," DuBois, and "St. Anne's Fugue," Bach. Otto Luebker, baritone, assisted.

An organ recital of particular interest was given in the Central Presbyterian Church of Montclair, N. J., January 2, by Charles Sanford Skilton, dean of the School of Fine Arts, University of Kansas. The program was made up largely of music by American composers. A sonata by René Becker and the Melody in B Flat by Mr. Skilton were much appreciated. Mr. Skilton is a brother of Mrs. Robert Cornish, of Montclair, who persuaded him to give the recital.

The Musicians' Club, an organization composed of the leading male element of the music life of San Francisco, is rapidly gaining, both in membership and influence. At the last meeting election of officers took place. Alexander Stewart was elected as the new president. Johannes Raith was elected secretary. Dr. H. J. Stewart, H. B. Pasmore and J. H. Pratt are the new directors. Mr. Pratt, the resigning president, has been at the head of the club for many years.

One of the most interesting artist recital courses ever offered by the Oberlin (O.) Conservatory of Music opened on January 14 when Julia Culp, the Dutch *lieder* singer, gave an interesting program of German and English songs. On February 17, Jacques Thibaud, the French violinist, will be the attraction; on February 25 Jean Gerardy, the 'cellist, will appear in recital, and on March 19 the Minneapolis Orchestra, Emil Oberhoffer, conductor, will offer a symphony program.

The Milwaukee Sängerbund which for some time seemed to be on the verge of extinction, has renewed activities. At the annual meeting held January 7 plans were formed for the season's musical events and officers elected. Henry Oberland is president; A. H. Zack, vice-president; Charles Friedewald, corresponding secretary; Ferdinand Dittman, financial secretary; Gustav Heim, treasurer; John Oberding, librarian; Peter Strubel, trustee for three years; H. Renz, director, and Fred Ruediger, assistant director.

The Eastern Wisconsin Singing District, the "Sänger Bezirk," will hold its next annual Sängerbund in Green Bay, Wis., during the Summer. The Green Bay Singing Society Fidelia will be the host of the German singing societies of cities in the Eastern section of the State. The last convention was held at Sheboygan. The present officers of the district are: Joseph Behrens, Sheboygan, president; O. W. Schaefer, Appleton, vice-

president; Walter Ihbe, Oshkosh, secretary, and A. F. Stiller, Green Bay, treasurer.

Samuel A. Baldwin, organist of the College of the City of New York, on January 11 resumed his series of organ recitals. On that date he performed works of Bach, Dvorak, Tschaikowsky, Widor, Nevin, Bossi and Alfred Hollins. On Sunday afternoon, January 18, the program will include Bach's Prelude and Fugue in C Minor; the Andante Cantabile from Tschaikowsky's Fifth Symphony, and René L. Becker's Sonata, No. 3, in E Major, besides works of Bonnal, Bernard Johnson, Pietro A. Yon, Brahms and Weber.

The fund of the Day Nursery of Bridgeport received a handsome addition as a result of an organ recital given in the First Presbyterian Church of that city on January 8 by Dr. Thomas Tertius Noble, organist of St. Stephen's Church, of New York City. Mrs. Susan Hawley Davis, contralto, was the assisting artist. Mr. Noble, who is a player and composer of note, interpreted seven numbers, among which were two of his own composition, and was heard at his best in Grieg's "Morgenstimmung" and "Ase's Tod." Mrs. Davis was particularly effective in "The Shepherd," dedicated to her by Mr. Noble and sung for the first time in public.

The second Women Composers' Recital was given on January 2 in Providence in the MacDowell room of the Providence Music School by Mrs. Raymond Wesley, assisted by Virginia Boyd Anderson, violinist; Walter Angell, at the piano, and Mrs. Emma Winslow Childs, accompanist for Miss Anderson. Mrs. Wesley contributed three compositions, which showed her ability as a composer, the Melody in B Flat for violin being especially praiseworthy. Miss Anderson's numbers were played with good technic and beauty of tone. Mrs. Childs, who has recently returned from her advanced studies in Austria, proved a capable accompanist and the work of Mr. Angell at the piano was admirable.

After twelve years of success as director of the choir and soloist at Immanuel Presbyterian Church, Milwaukee, Kathrine Clarke, one of the most widely known Milwaukee soloists, has resigned. Mrs. Richard Ward, who for years sang in large churches of New York City, has been engaged as contralto to succeed Miss Clarke. The choir of the church comprises Mrs. Harriet Koehler, soprano; Mrs. Ward, contralto; Frederick Wergin, tenor, and Edmund S. Thatcher, basso. Miss Clarke is a member of the faculty of the Wisconsin Conservatory of Music and has been obliged to devote an entire day each week to a large class at Racine, Wis., conducted under the auspices of the conservatory. Mrs. Ward intends to teach singing and voice placing at her home in Milwaukee.

The Peabody Concert Bureau, under the management of Frederick R. Huber, announces the following appearances of some of its artists during the coming week: Emanuel Wad, pianist, at Williamsport, Pa., January 12; Winston Salem, N. C., January 17; S. Taylor Scott, baritone, at the State Teachers' Association, Baltimore, Md., January 16; Eli Kahn, violin, Maryland Avenue Presbyterian Church, January 16; William G. Horn, baritone, and Howard R. Thatcher, organist, at a private musicale given by Dr. and Mrs. Henry Barton Jacobs, Baltimore, Md.; Mrs. De Chantell Fink, harp, Grace Episcopal Church, January 11; Max Rosenstein, violin, Port Deposit, January 11; Emily B. Diver, soprano, and Roland Gminder, 'cellist, at the Arundell Club, Baltimore, Md., January 17.

Mr. and Mrs. Edward Fielding Elkins gave a reception and musicale at their home in New York on January 4. Mrs. Elkins, who is better known as Elizabeth Sherman Clark, the brilliant young American contralto of old revolutionary stock who has recently been appearing in Paris, sang several opera selections. Among the guests were Mr. and Mrs. Carroll Dunham, Helen Freeman, Mr. and Mrs. Winchester Fitch, Mrs. Edith Griswold, Thomson Buchanan, Mr. and Mrs. Arthur Lewis, Mr. and Mrs. Kriens, Mr. and Mrs. Robert Gilchrist, Mr. and Mrs. Joseph Chamberlain, Léon Rennay, Mr. and Mrs. Thomas Condon, Mr. and Mrs. Stanley, George Harris, Jr., George Harris, Arthur Reginald Little, Arthur Learned, Dr. George P. Mains, Mr. and Mrs. Frank Gilmore, Miss De Coppet, Dr. Copeland, Grace Carlyle and C. Bingham.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Anderton, Margaret.—Brooklyn, N. Y., Jan. 20; White Plains, N. Y., Jan. 24; Brooklyn, Jan. 27; New York and Brooklyn, Feb. 3-10.

Antosch, Albin.—Newark, N. J., Jan. 20; Hackensack, N. J., Jan. 24.

Aschenfelder, Louis.—(On tour with Mme. Fritz Scheff), Orpheum, Kansas City, week of Jan. 18.

Barrère, George.—New York, Jan. 17 (Carnegie Hall); Lawrenceville, N. J., Jan. 17; New York, Jan. 19; Brooklyn, Jan. 24; New York, Jan. 25; Yonkers, N. Y., Jan. 27; New York, Feb. 2; Middlebury, Conn., Feb. 6; Æolian Hall, New York, Feb. 10; Bridgeport, Conn., Feb. 11; Stamford, Conn., Feb. 11; New York, Feb. 16; New York, Feb. 19; Pittsfield, Mass., Mar. 2.

Beddce, Mabel.—New York, Jan. 22; Swarthmore, Pa., Jan. 24.

Brandegge, Hildegard.—Amsterdam, N. Y., Jan. 22; Hartford, Conn., Feb. 8, 9; Somerville, Mass., Feb. 10; Lexington, Mass., Feb. 24.

Carins, Clifford.—Bridgeport, Conn., Feb. 6.

Carreno, Mme.—Carnegie Hall, New York, Jan. 9.

Castle, Edith.—Arlington, Mass., Jan. 22.

Claparelli-Viafora, Gina.—Æolian Hall, New York (Recital), Feb. 5 (evening).

Cheatham, Kitty.—New York (Philharmonic), Carnegie Hall, Jan. 24; Sedalia, Mo., Jan. 30.

Connell, Horatio.—Bryn Mawr, Pa., Jan. 17; Philadelphia, Jan. 22; Toronto, Feb. 2, 3, 4; Morristown, N. J., Feb. 20; Indianapolis, Mar. 6; Philadelphia, Mar. 13, 14; Toledo, Mar. 26.

Culp, Julia.—New York, Jan. 17; Carnegie Hall, New York, Jan. 26; Hartford, Conn., Jan. 22; Brooklyn, Jan. 24; Boston, Jan. 25; New York (Philharmonic), Jan. 29 and 30 and Feb. 1; Cleveland, Feb. 3; Brooklyn, Feb. 5; Baltimore, Feb. 9; Washington, D. C., Feb. 10; Indianapolis, Feb. 12; Cincinnati, Feb. 13, 14.

Dadmun, Royal.—Newark, Feb. 20; tour Middle West, Feb. 22.

David, Annie Louise.—New York, Jan. 17.

Davidson, Rebecca.—New York, Feb. 1; Paterson, Feb. 4; Greensburg, Pa., Feb. 5.

Davis, Jessie.—New York, Jan. 18; Concord, Mass., Jan. 21; Boston, Jan. 27.

De Treville, Yvonne.—Portland and State of Oregon, Jan. 12 to 19; San Francisco, Jan. 20 to 22.

Dunham, Edna.—Philadelphia, Jan. 22; Carnegie Hall, N. Y., Jan. 24; New York (Plaza), Jan. 25; New York, Feb. 22.

Eldridge, Alice.—Somerville, Jan. 26.

Elman, Mischa.—Soloist, Philharmonic Orchestra, Carnegie Hall, New York, Jan. 31.

Flesch, Carl.—Chicago, Jan. 18; New York Recital, Æolian Hall, Feb. 5; New York, Feb. 13 and 15 (début with New York Symphony Orchestra).

Gluck, Alma.—Carnegie Hall, New York, Jan. 21 (soloist Philadelphia Orchestra).

Gerardy, Jean.—New York, Carnegie Hall, Jan. 18.

Granville, Charles N.—Jersey City, Jan. 23; Englewood, N. J., Feb. 13.

Gunn, Kathryn Platt.—Orange, N. J., Jan. 22; Brooklyn, Jan. 25; New York, Jan. 26; New York, Feb. 13.

Gurwitsch, Sara.—New York, Jan. 15, 22; Jersey City, Jan. 23; New York, Feb. 2; New York, Æolian Hall, Feb. 19; Washington, Feb. 27; Brooklyn, Mar. 8; Paterson, Mar. 11; Pittsburgh, Mar. 15.

Hackett, Arthur J.—Peacedale, R. I., Jan. 21; Lowell, Mass., Jan. 27; Fitchburg, Mass., Feb. 5; Concord, N. H., Feb. 18; Marblehead, Mass., Feb. 27.

Harrison, Beatrice.—Chicago, Jan. 30, 31.

Harris, George, Jr.—Detroit, Jan. 17; Boston, Jan. 25; Somerville, Mass., Jan. 26; Worcester, Jan. 30.

Henry, Harold.—Denver, Feb. 5; Chicago, Mar. 4; Chicago, Mar. 23; Williamsport, Pa., Mar. 26; New York, Mar. 31.

Hinshaw, William.—New York (Hippodrome), Jan. 25; Erie, Pa., Jan. 27.

Hissem-De Moss, Mary.—Cincinnati, Jan. 28; Brooklyn, Feb. 1; Cleveland, Feb. 19; Adrian, Mich., Feb. 20; Crawfordsville, Ind., Mar. 24; Brooklyn, Apr. 12.

Hudson-Alexander, Caroline.—Ridgewood, N. J., Jan. 19; New London, Conn., Jan. 22; Waterbury, Conn., Jan. 27 (with Harold Bauer); Kansas City, Mo., Jan. 30 and Feb. 1; Bridgeport, Conn., Feb. 3; Carnegie Hall, New York, Feb. 5; Concord, N. H., Festival, Feb. 18, 19, 20.

Hunt, Helen Allen.—Lynn, Mass., Jan. 20.

Jacobs, Max.—Bloomfield, N. J., Jan. 19.

Kaiser, Marie.—Orange, N. J., Jan. 20; Haverhill, Jan. 21; Springfield, Mass., Jan. 27; Hamilton, Ont., Feb. 10.

Kellerman, Marcus.—New York, Feb. 3.

Kerns, Grace.—Lowell, Jan. 27; Newburg, N. Y., Feb. 11; New York, Feb. 19; Richmond, Feb. 24.

Kreisler, Fritz.—Minneapolis, Jan. 30.

Kubelik, Jan.—Peoria, Jan. 19; Green Bay, Jan. 20; Milwaukee, Jan. 21; Chicago, Jan. 25; Columbus, Jan. 27; Nashville, Jan. 30; New Orleans, Feb. 2; Montgomery, Feb. 4; Memphis, Feb. 6.

La Ross, Earle.—Carnegie Hall, New York, Jan. 25; Easton, Pa., Jan. 28; Reading, Pa., Feb. 4.

Levin, Christine.—Southern tour, Feb. 16 to Mar. 18; Southwest and Middle West, Mar. 18 to Apr. 25.

Leginska, Ethel.—Andover, Mass., Jan. 17.

Lund, Charlotte.—New York, Jan. 22; Hartford, Conn., Feb. 9; Dayton, O., Mar. 5.

Mannes, David and Clara.—Detroit, Jan. 17; Chicago, Jan. 18; Minneapolis, Jan. 22; Duluth, Jan. 22; St. Louis, Jan. 27.

McCue, Beatrice.—New York, Feb. 5; Winter Park, Fla., Feb. 11; De Land, Fla., Feb. 12.

McMillan, Florence.—New York, Jan. 17; Chicago, Jan. 25.

Melba, Mme.—Peoria, Jan. 17; Milwaukee, Jan. 21; Chicago, Jan. 25; Columbus, Jan. 27; Nashville, Jan. 30; New Orleans, Feb. 2; Birmingham, Ala., Feb. 4; Memphis, Feb. 6.

Miller, Reed.—Toronto, Feb. 2, 3, 4; Hamilton, Ont., Feb. 11; St. Louis, Feb. 13.

Miller, Mr. and Mrs. Reed.—St. Louis, Feb. 13.

Miller, Christine.—Topeka, Kan., Jan. 29; Lindsborg, Kan., Jan. 31; St. Louis, Mo., Feb. 3; Iowa City, Ia., Feb. 5; Waterloo, Ia., Feb. 6; Worcester, Mass. (Boston Symphony), Feb. 10; Dobbs Ferry, N. Y., Feb. 12; Hollidaysburg, Pa., Feb. 14; Ashtabula, O., Feb. 23; Troy, N. Y., Feb. 26.

Nielsen, Alice.—Carnegie Hall, New York, Jan. 18.

O'Shea, John A.—Boston, Jan. 29.

Pagdin, Wm. H.—Halifax, N. S., Jan. 27; Norristown, Pa., Feb. 3; Hamilton, Ont., Feb. 10.

Potter, Mildred.—Whitman, Mass., Jan. 28; Toronto, Feb. 2, 3, 4; Hamilton, Ont., Feb. 10, 11; Minneapolis, Feb. 17; Mankato, Feb. 18; Chicago, Feb. 23; Milwaukee, Feb. 26.

Purdy, Constance.—New York, Jan. 24; Boston, Jan. 28; Chicago, Feb. 8.

Reardon, George R.—Mt. Kisco, N. Y., Feb. 3; Brooklyn, N. Y., Feb. 22.

Rogers, Francis.—New York, Jan. 18; New London, Conn., Jan. 22; Boston, Jan. 27; New York, Feb. 1.

Schnabel-Tollefsen, Mme.—Brooklyn, Jan. 22.

Seydel, Irma.—Springfield, Mass., Jan. 27; Boston, Feb. 2; Quebec, Feb. 6; Melrose, Feb. 12.

Simmons, William.—Brooklyn, N. Y., Feb. 19.

Schumann-Helink, Mme.—Carnegie Hall, New York, Jan. 27.

Slezak, Leo.—Æolian Hall, New York, Jan. 17; New York, Jan. 20; St. Paul, Jan. 27; Des Moines, Jan. 29; Milwaukee, Feb. 1.

Spross, Charles Gilbert.—Æolian Hall, New York, Feb. 5.

Stevenson, Lucille.—Ann Arbor, Mich., Jan. 23.

Sundellus, Mme. Marie.—New York, Jan. 17; Newton, Mass., Jan. 29; New York (Æolian Hall), Feb. 3; Cambridge, Mass., Feb. 24, 25.

Szumowska, Mme. Antoinette.—Harrisburg, Pa., Feb. 3; Boston (Simmons College), Feb. 27.

Teyte, Maggie.—Chicago, Jan. 17; New York, Jan. 19.

Thal, Della.—Monmouth, Ill., Jan. 22.

Thornburgh, Myrtle.—Brooklyn, N. Y., Jan. 22; Babylon, L. I., Feb. 24; Bridgeport, Conn., Feb. 27.

Tollefsen, Carl.—Brooklyn, Jan. 29.

Tollefsen, Mr. and Mrs.—Brooklyn, Jan. 20.

Trnka, Alois.—Philadelphia, Jan. 22; Colgate University, Hamilton, N. Y., Jan. 29; New York City, Jan. 31; Brooklyn, Feb. 3; New York, Feb. 18; Philadelphia, Feb. 20; Chicago, Mar. 1.

Webster, Carl.—Concord, N. H., Feb. 18, 19.

Wells, John Barnes.—Pelham Manor, N. Y., Jan. 23; Glen Cove, L. I., Jan. 25; New York, Jan. 29; Hackensack, N. J., Jan. 30 (aft.); New York, Jan. 30 (evg.); New York, Feb. 2; Wilkes-Barre, Pa., Feb. 6; Waldorf-Astoria, New York, Feb. 7.

Werrenrath, Reinald.—Carlisle, Pa., Jan. 19; New York, Jan. 20; Oxford, Jan. 23; Lowell, Mass., Jan. 27; Columbia University, New York, Feb. 5; Ottawa, Can., Feb. 12.

Wiesike, Lillian.—Boston, Jan. 18; Æolian Hall, New York, Jan. 19; Indianapolis, Jan. 26; Cleveland, Feb. 1; St. Louis, Feb. 7, 8; Evanston, Ill., Feb. 10; New York (Æolian Hall), Feb. 19.

Wheeler, William.—New York, Jan. 20; Haverhill, Mass., Jan. 21; New York, Jan. 24; Bridgeport, Conn., Feb. 3; New York, Feb. 14, 15; Montclair, N. J., Feb. 17; Princeton University, N. J., Feb. 27.

Williams, Evan.—Norfolk, Jan. 20; Richmond, Jan. 22; Washington, Jan. 23; Evans-ton, Ill., Jan. 30.

Young, John.—Akron, Jan. 19; Cleveland, Jan. 20; Sharon, Jan. 21; Pittsburgh, Pa., Jan. 22; McKeesport, Pa., Jan. 23; Donora, Pa., Jan. 24.

Ysaye, Eugen.—New York (Carnegie Hall), Jan. 21.

Orchestras, Quartets, Chorus, Etc.

American String Quartet.—Boston, Jan. 25; Boston, Jan. 26; West Roxbury, Jan. 29.

Boston Sextette Club.—Boston, Jan. 18; Wallingford, Conn., Mar. 9; Newburg, N. Y., Mar. 10; Poughkeepsie, Mar. 11; Torrington, Mar. 12; Rutland, Mar. 13; Oneida, Mar. 14.

Boston Symphony Orchestra.—Carnegie Hall, New York, Jan. 9, 10.

Chicago Grand Opera Co.—Dallas, Tex., Mar. 4, 5, 6, 7.

Chicago Symphony Orchestra.—Chicago, Jan. 16, 17; Milwaukee, Jan. 10, 19; Madison, Wis., Jan. 20; Chicago, Jan. 23, 24, 27, 30, 31.

Fionzaley Quartet.—Æolian Hall, New York, Jan. 26; Brooklyn Inst. Arts and Sciences, Feb. 1.

Jacobs Quartet, Max.—New York, (Carnegie Lyceum), Jan. 25; Easton, Pa., Jan. 29.

Kneisel Quartet.—Æolian Hall, New York, Jan. 13; Flushing, N. Y., Jan. 14; Philadelphia, Jan. 15; New York, Jan. 18; Cooper Union, New York, Jan. 19; New Haven, Conn., Jan. 21; Brooklyn, N. Y., Jan. 22; Æolian Hall, New York, Feb. 10.

Longy New York Modern Chamber Mus. Soc.—Æolian Hall, New York, Feb. 21 and Mar. 21.

Manhattan Ladies' Quartet.—New York, Jan. 20; Winsted, Conn., Jan. 23; Brooklyn, Jan. 26; New York, Jan. 28; Brooklyn, Feb. 15.

Margulies Trio.—Æolian Hall, New York, Jan. 20.

MacDowell Chorus of Schola Cantorum.—Carnegie Hall, Jan. 20.

Minneapolis Symphony Orchestra.—Minneapolis, Jan. 30; Feb. 13, 20.

National Grand Opera Co. of Canada.—Dallas, Tex., Feb. 10, 11.

New York Philharmonic Orchestra.—Brooklyn, Jan. 18; Carnegie Hall, New York, Jan. 22, 23, 24, 25, 29, 30; Feb. 1, 6, 8.

New York Symphony Orchestra.—Æolian Hall, New York, Jan. 18, 25, 30; Feb. 1.

Philadelphia Orchestra.—Washington, Jan. 20; Carnegie Hall, New York, Jan. 21 (Alma Gluck, soloist); Reading, Pa., Feb. 4.

Philharmonic Trio.—Brooklyn Institute of Arts and Sciences, Jan. 17.

Rubenstein Club.—New York (Waldorf-Astoria), Jan. 17.

San Francisco Symphony Orchestra.—San Francisco, Cal., Jan. 23; Feb. 6, 20; Mar. 13.

St. Louis Symphony Orchestra.—St. Louis, Jan. 17, 23, 24; Feb. 6, 7, 13, 14, 20, 21.

St. Paul Symphony Orchestra.—St. Paul, Jan. 18, 25, 27; Mankato, Jan. 15; New Ulm, Jan. 16.

Young People's Symphony Orchestra.—Carnegie Hall, Jan. 17, 24.

Ysaye - Godowsky - Gerardy.—Springfield, Mass., Jan. 20; Baltimore, Jan. 22; Washington, Jan. 23; New York, Feb. 4; Philadelphia, Feb. 5; Chicago, Feb. 10; Boston, Feb. 21; Detroit, Feb. 24; New Orleans, Feb. 28.

Zoellner Quartet.—Laurel, Miss., Jan. 19; Meridian, Jan. 20; Oklahoma City, Jan. 22; Newton, Kan., Jan. 23; Salina, Kan., Jan. 24; Commerce, Tex., Jan. 26; Greenville, Tex., Jan. 27.

\$100 OFFERED FOR BEST CHORAL WORK

Sinfonia Fraternity Announces Competition in Its Convention in Chicago

CHICAGO, Jan. 10.—Percy Jewett Burrell, of Boston, president of the New England Conservatory of Music Alumni Association, was elected to serve his seventh consecutive term as supreme president of the Sinfonia Fraternity of America (the Greek letter musical fra-



Percy Jewett Burrell, Re-elected Supreme President of Sinfonia Fraternity at Convention in Chicago

ternity Phi Mu Alpha) at the thirteenth annual convention, held in the Hotel La Salle on December 29, 30 and 31. Other officers elected were Burleigh E. Jacobs, of Milwaukee, secretary-treasurer, and Frederick R. Huber, of Baltimore, historian. Delegates from the leading conservatories of music in the country attended. Committees on State and municipal legislation relative to music and on new song books were named.

A prize of \$100 in gold and a gold medallion of honor were presented to Henry Albert Lang, of Philadelphia, winner of the 1913 competition for the best string quartet. George A. Leighton, of the Cincinnati Conservatory of Music, received honorable mention.

It was announced that a prize of \$100 in gold and a certificate of honor would be given to the composer of the best male chorus, with piano and organ accompaniment, submitted in competition in 1914. The test is restricted to American citizens in keeping with one of the primary objects of the organization which is to advance the interests of music in America. A list of the judges and rules of the competition will be issued later.

Fourteen petitioners from the Cincinnati Conservatory of Music obtained a

charter for a new chapter to be known as Omicron. Elaborate preparations are being made for the installation late this month by Supreme President Burrell and past Supreme President William S. Sterling, of Cincinnati.

Henry K. Hadley, of the University of California; Frederick S. Converse, of Boston; Victor Herbert, of New York, and Carl Busch, of Kansas City, were made honorary members. The next annual convention will be held in Baltimore beginning November 30, when the works of the competitors will be heard and the winner announced.

GREETINGS FROM EMIL PAUR

New Stuttgart School Head Remembers His Pittsburgh Friends

PITTSBURGH, Pa., Jan. 12.—Emil Paur, who "fell out" with the Kaiser on account of the fact that another conductor had been sent to the Berlin Opera to conduct after Mr. Paur had been announced, fell into the directorship of the Conservatory of Music at Stuttgart, immediately after his resignation from the opera house.

Mrs. C. C. Mullen, of Pittsburgh, who is just back from a several months' trip abroad received a note from Mr. Paur while in Stuttgart, bearing friendly greetings to Pittsburgh friends. Mrs. Mullen relates that Mr. Paur has won the hearts of the people of Stuttgart and that he is making history there which is interesting to friends of the former conductor of the Pittsburgh Orchestra.

Francis Macmillen appeared in recital at the Carnegie Music Hall Friday night and was given the hearty welcome which he generally receives when he comes to Pittsburgh. He played one of his characteristic programs and was ably assisted by Samuel Chotzinoff, his accompanist. The first pleasing offering was Lalo's "Symphonie Espagnole," which was followed by a group of short numbers—his "Serenade" by Arbos and "Tango" by Fernandez, giving him opportunity to demonstrate his versatility.

The Pittsburgh Academy of Science and Art is about to establish a music section to this city, and already many of the prominent musicians of the city are interested. There promises to be some interesting discussions in the near future. E. C. S.

Novelties in Mme. Viafora's Recital

Mme. Gina Ciaparelli-Viafora, the soprano, formerly of the Metropolitan Opera Company, is to give a New York recital at Æolian Hall on Thursday evening, February 5, with the assistance of Enrico Scognamiglio, 'cellist, and Samuel Gardner, the young American violinist. Charles Gilbert Spross will be the accompanist at piano and organ. Mme. Viafora's songs will include two novelties, "Marie" and "Les Roses," by E. Lavigne, and "Coucher de Soleil à Kerasur," by Riccardo Zandonai. Mr. Scognamiglio will play two of his own works.

Among the composers represented at the 140th organ recital given in the Mary Lyon Chapel, Holyoke, Mass., on January 13, by William Churchill Hammond, organist, were Fink, Frysinger, Becker, Pierné and Wagner.

Royal Opera "Parsifal" Is a Thirteen-day Berlin Wonder

BERLIN, Jan. 10.—"Parsifal" is being presented every evening for thirteen successive evenings by alternate casts at the Berlin Royal Opera, and since its first performance there, on Monday evening, little else has occupied the attention of music-lovers.

Though the entire house for all these thirteen performances has been sold out for several weeks and public interest is at present unlimited, some of the critics express doubts as to the permanency of this interest.

For the mass of the people who have been unable to witness the Bayreuth per-

formances, the Berlin production represents a sensation, but it is predicted that the removal of all copyright restrictions will lead to so many performances that the sensation will soon wear away. Thus it is likely that in Berlin, as in New York, the performances of "Parsifal" will eventually be restricted to special occasions.

As related in MUSICAL AMERICA last week, the Royal Opera production was conducted by Leo Blech and sung by Mme. Leffler-Burckhard as *Kundry*, Walter Kirchoff as *Parsifal*, Paul Knüpfer as *Gurnemann* and John Forsell as *Amfortas*.



—Photo by August Scherl

"Gurnemann" and the Shield-Bearers in the Berlin Royal Opera "Parsifal." Left to Right, Herr Henke, Herr Philipp, Fräulein Manski, Paul Knüpfer ("Gurnemann") and Fräulein Leisner

Thibaud Plays St. Louis Concert Despite News of Father's Death

ST. LOUIS, Mo., Jan. 10.—Jacques Thibaud, paying this evening with the Symphony Orchestra as soloist, received a cablegram just before the concert announcing the death of his father in France. He played the concert in superb fashion, and although it was visible that he was deeply affected, it did not show in his playing. He informed a representative of MUSICAL AMERICA that it would not interfere with the remainder of his tour.

H. W. C.

Triumph in Geneva for Ernest Hutcheson

BERLIN, Dec. 31.—Ernest Hutcheson, the American pianist, has just returned from Geneva, Switzerland, where he scored a tremendous success as soloist

with the Geneva Symphony Orchestra. So great was the enthusiasm that at the request of Conductor Stavenhagen Mr. Hutcheson had to break the no-encore rule and play an extra number. Even after that the public wanted more and stormily recalled the pianist again and again.

Julia Culp's Chicago Recital Finds Her in Admirable Voice

CHICAGO, Jan. 12.—Julia Culp, the Dutch mezzo-soprano, gave a song recital at Orchestra Hall yesterday afternoon, assisted by Coenraad V. Bos, accompanist. Three groups of classic German songs by Schubert, Schumann and Loewe, and one group of Old English Songs made up her program. Miss Culp was in fine vocal condition and sang with



—Photo by August Scherl

Scene from the Production of Wagner's "Parsifal" at the Berlin Royal Opera—Walter Kirchoff, as "Parsifal," and Mme. Leffler-Burckhard, as "Kundry"

great artistry the Schubert group which consisted of "Heimliches Lieben," "Des Fischer's Liebesglück," "Die Forelle," and "Nacht und Träume." Her voice is an extremely beautiful organ and is under perfect control. She projects the moods of the different poems into the musical lines with wonderful effect. There were many encores and the audience was particularly responsive.

M. R.

commissioned to compose for the Royal Philharmonic Society. Co-operation with the latter would insure the most brilliant setting to be obtained in England. It is possible that a similar arrangement may be effected with the Berlin Philharmonic Orchestra in all the proposed German concerts, Leipzig, Dresden, Hamburg, Berlin and Frankfurt.

R. B.

London Orchestra Suggest Beethoven's Ninth for Canadian Choir

TORONTO, Can., Jan. 12.—The Royal Philharmonic Society of London, England, has communicated with Dr. Vogt, director of the Mendelssohn Choir, to the effect that in the proposed foreign tour of the choir in 1915 the society would be glad to have them co-operate with their orchestra in Beethoven's Choral Symphony, a work which would afford a supreme test for both chorus and orchestra, and which Beethoven was specially

Classic Grandeur in Brooklyn Concert of Boston Symphony

A program of classic grandeur was given by the Boston Symphony Orchestra at the Brooklyn Institute of Arts and Sciences on January 9. Haydn's "Surprise" Symphony, Mozart's Concerto for Flute and Harp, in which the admirable soloists were André Marquarre and Alfred Holy; Handel's Concerto in F Major and Beethoven's First Symphony were heard. The conducting of Dr. Muck was never revealed to better advantage than in this stately program. G. C. T.

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